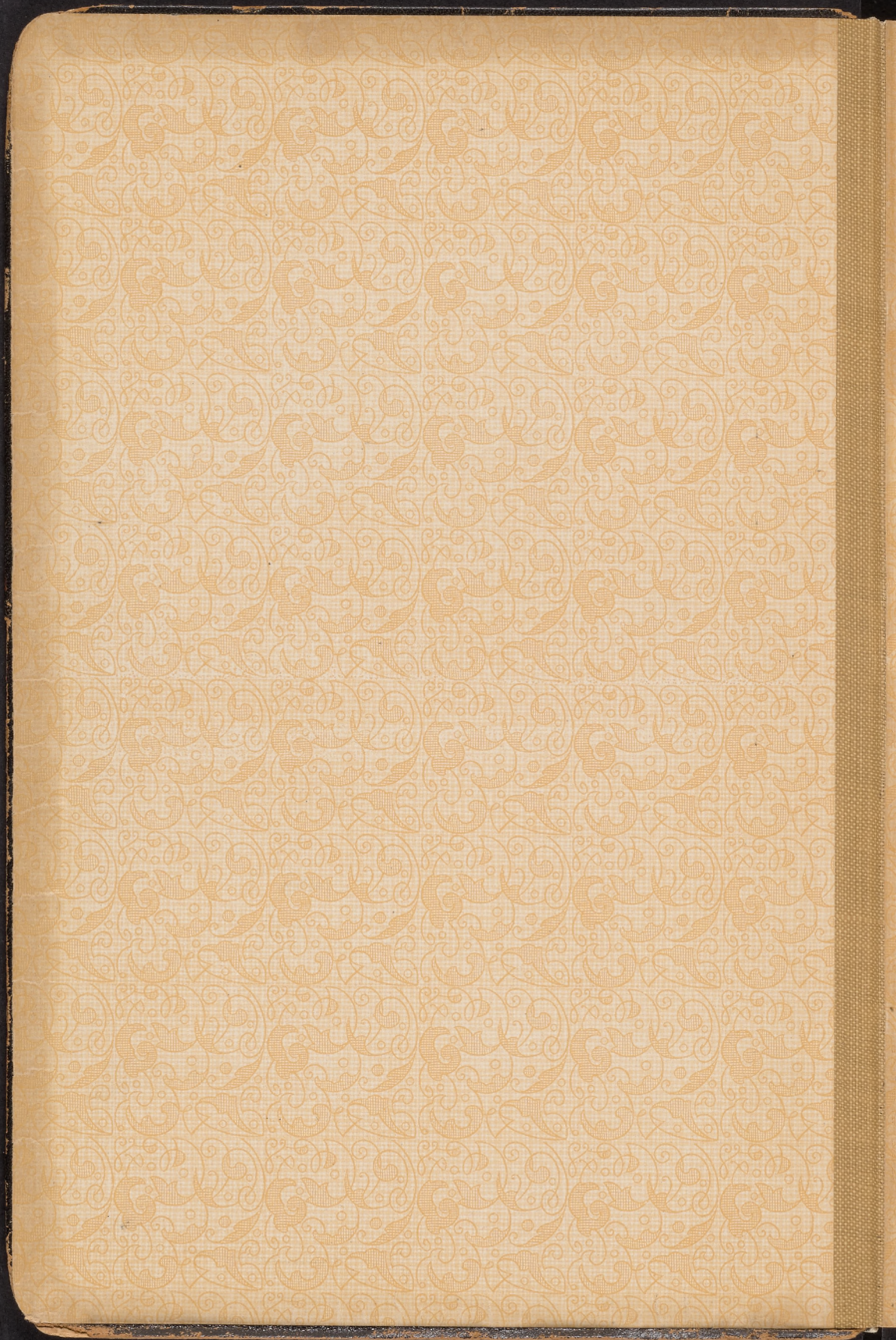


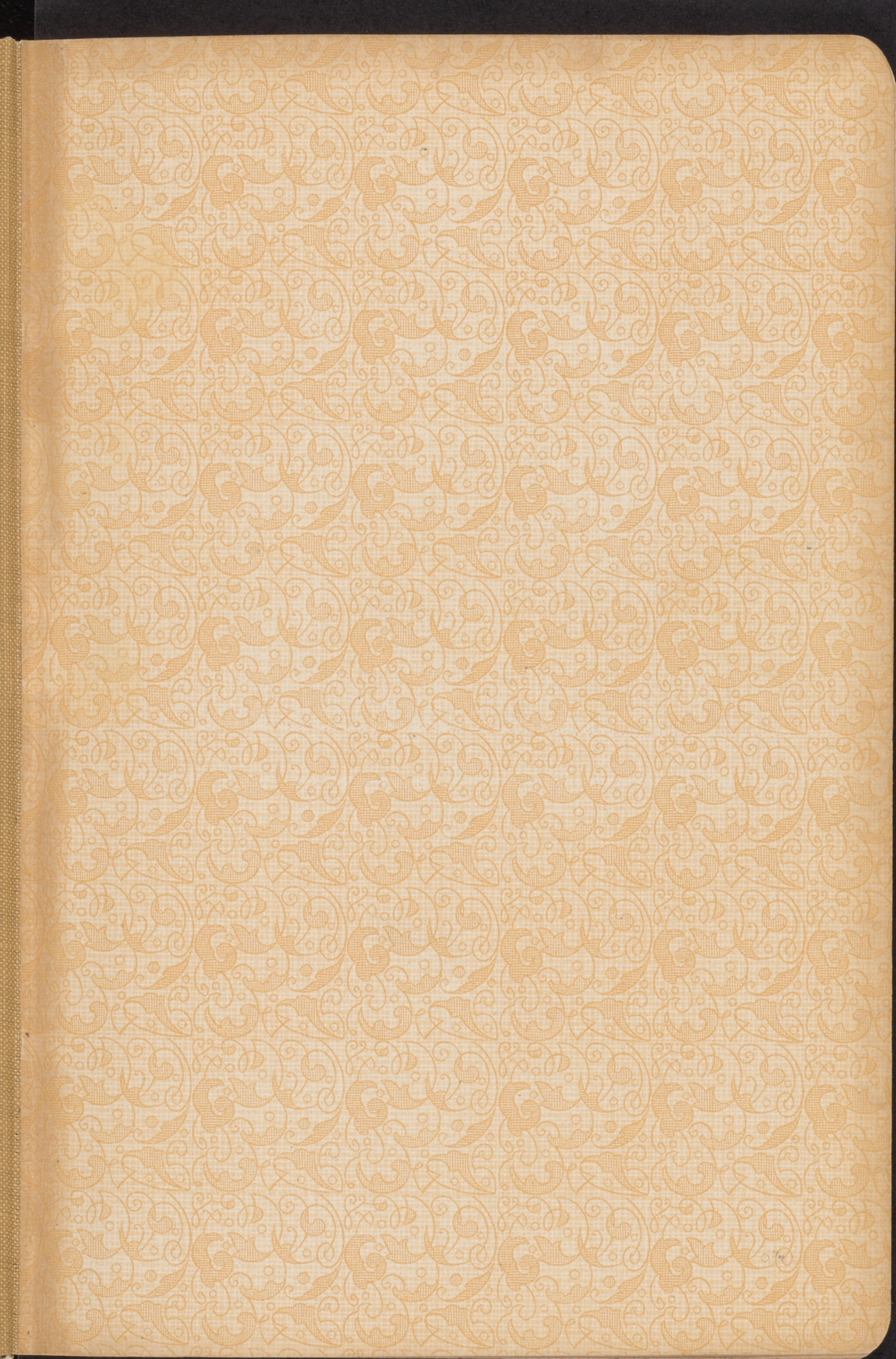
The

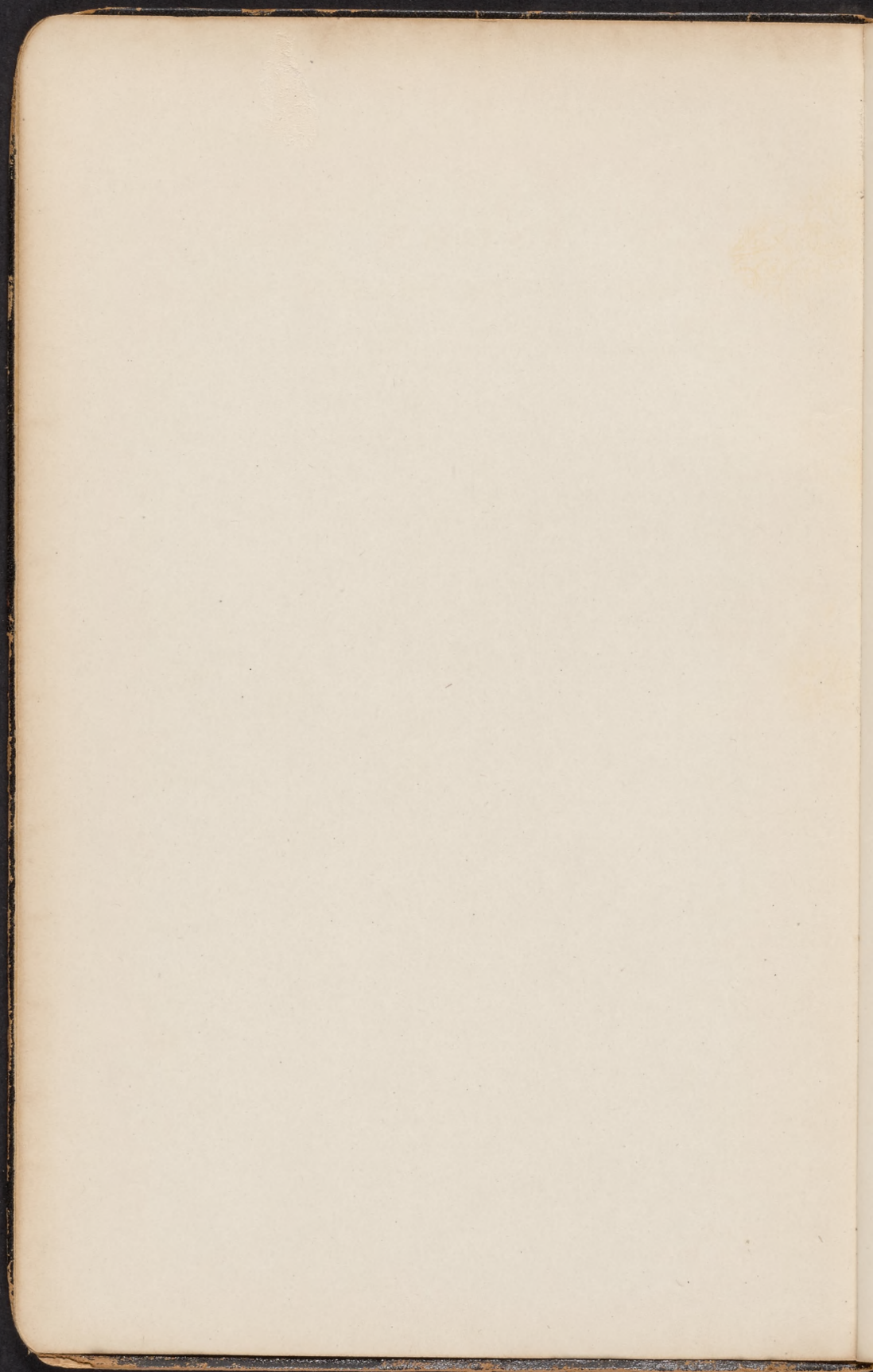
San Francisco Symphony Orchestra

1918 - 1919

VOL. VIII







INDEX

1918—EIGHTH SEASON—1919

- *—Preceding numeral indicates no programme note.
 *—Preceding selection indicates first performance in San Francisco.
 †—Preceding selection indicates first performance anywhere.

AUBER—	Page
Overture, "The Black Domino".....	181
BACH—	
Air on G String from Suite No. 3, D Major.....	*211, 254
BACH-GOUNOD—	
"Ave Maria" for Orchestra, Organ, Violin and Harp.....	*211
BEETHOVEN—	
Symphony No. 3, "Eroica," E Flat Major, Op. 55.....	283
Symphony No. 7, A Major, Op. 92.....	197
Allegretto from 7th Symphony.....	275
Overture, "Leonore," No. 3, Op. 72.....	78
Trio in "C," Op. 87, for 2 Oboes and English Horn.....	251
Rondino for 8 Wind Instruments.....	*231, 232c
BERLIOZ—	
Overture to "Benvenuto Cellini".....	283
Rackoczy March, from The Damnation of Faust.....	227
Trio of the Young Ishmaelites from "The Infancy of Christ" (For Two Flutes and Harp).....	*211, 279
BIZET—	
Overture, "Patrie".....	23
Suite, "L'Arlésienne," No. 1.....	219, 277
BLOCH, ERNEST—	
*"Schelomo".....	76
BLOCKX, JAN—	
*"Five Flemish Dances".....	25
BOCCHERINI—	
"Minuetto".....	269
BRAHMS—	
Symphony No. 1, C Minor, Op. 68.....	37
Hungarian Dances.....	183
BURGMEIN, J—	
"Venetian Carneval".....	27, *231
CHABRIER—	
Rhapsody for Orchestra, "Espana".....	191
CHERUBINI—	
Overture, "The Abencerages".....	165

1918—EIGHTH SEASON—1919

DEBUSSY—

Prelude to "The Afternoon of a Faun".....167, *231, 253

DELIBES—

Intermezzo from "Naila".....155

DUBOIS—

"Xaviere," Entr' Acte Rigaudon.....153

Suite, "La Farandole"187, *231

Sylvine, from Above232d

DUKAS—

Scherzo (after a ballad by Goethe), "L'Apprenti Sorcier"..... 13

DVORAK—

"Humoresque"155

Slavonic Dances 29

ELGAR—

March, "Pomp and Circumstance".....*211

FAURE—

Berceuse for 'Cello and Orchestra.....227

Romance Without Words for 'Cello and Orchestra.....227

FRANCK—

Symphonic Poem, "Le Chasseur Maudit".....276, 294

GILLET—

"Loin du Bal".....*83, 95, *211

GLAZOUNOW—

Nocturne (From Chopinana)181

Polonaise (From Chopinana).....181

GOLDMARK—

Symphony No. 1, Op. 26, "Rustic Wedding".....237

Serenade232c

In the Garden } From Above

Overture, "Sakuntala," Op. 13.....221, 251

GOUNOD—

Funeral March of a Marionette.....149

GRAINGER—

British Folk Music Settings

Irish Tune from County Derry } From Above25, 276

Molly on the Shore

GREIG—

Erotic269

Lyric Suite, from Op. 54.....267

Solvejg's Song from "Peer Gynt," Suite No. 2, Op. 55..... 91

Suite, "Peer Gynt," No. 1, Op. 46.....*211

Wedding Procession, Op. 79, No. 2..... 93

HADLEY—

*Symphonic Fantasie206

HASSELMANS—

Aubade*211

HELLMESBERGER—

"Ball Scene"127

1918—EIGHTH SEASON—1919

HEROLD—

Overture, "Zampa" 89

LIADOW—

*"Baba-Yaga" (Tone Poem).....165

LISZT—

Symphonic Poem, No. 3, "The Preludes".....*83, 95, *211, 279
 "Hungarian Rhapsody," No. 1.....189, 252
 "Love's Dream"269

MacDOWELL—

Dirge (from Indian Suite)..... 21

MARCELLI, U.—

†Water Colors—Four Symphonic Sketches.....261

MASSENET—

"Alsacien Scenes" 27
 "Under the Linden Trees," from above.....*211, 278
 Ballet Music from "Le Cid".....157, 254
 "Elegie"*83, *211
 Suite, "Scenes Neapolitan".....119
 Suite, "Scenes Pittoresques"..... 89

MOSZKOWSKI—

Serenade*211, 227, 279

MOUSSORGSKY—

"A Night on the Bald Mountain"..... 44

MOZART—

Symphony, G Minor (Köchel 550).....135
 Overture, "Don Juan".....217, 275
 Concerto for Violin in E Flat Major, No. 6.....244

NICOLAI—

Overture, "The Merry Wives of Windsor".....261

PIERNE—

Serenade 93

RABAUD, HENRI—

*"Procession Nocturne," Op. 6..... 11

RAVEL—

Suite, "Ma Mere L'Oye".....201

RIMSKY-KORSAKOW—

"Sadko," Symphonic Poem.....107
 "Spanish Caprice"127, 232e
 Suite Symphonique, "Scheherazade," Op. 35.....171

ROSSINI—

Overture, "William Tell".....*83, 270

RUBINSTEIN—

"Toreadore and Andalous," from "Ball Costume".....270

SABIN, WALLACE—

†"Horn Pipe"225, 255

↑ see 1919-20. Sh/ba #

1918—EIGHTH SEASON—1919

SAINT-SAENS—

Concerto for Pianoforte, No. 2, G Minor.....	140
Concerto for Violoncello, A Minor, Op. 33.....	*231
Danse Macabre	119, 232c
Prelude to "The Deluge".....	191
Rondo Capriccioso, Violin Solo.....	*83
Serenade	255, 269
"The Swan"	*83

SCHUBERT—

Symphony No. 8, B Minor (Unfinished).....	217
"Military March"	149

SCHUMANN, ROBERT—

Symphony No. 2, C Major, Op. 61.....	101
--------------------------------------	-----

SIBELIUS—

Symphony No. 1, E Minor.....	69
Valse Triste	*83, 89, 277

SINIGAGLIA—

*Overture, "Le Baruffe Chiozzotte".....	108
---	-----

SMETANA—

Overture, "The Bartered Bride".....	45
-------------------------------------	----

STRAUSS, J.—

Waltz, "On the Beautiful Blue Danube".....	157, *211
Overture, "The Bat".....	91

TAYLOR, S. COLERIDGE—

The Bamboula, Rhapsodic Dance.....	123
------------------------------------	-----

THOMAS—

Overture, "Mignon"	153, 255
--------------------------	----------

TSCHAIKOWSKY—

Symphony No. 5, E Minor.....	5
Symphony No. 6, "Pathétique".....	53
Andante for Strings, Op. 11.....	126, 252
Overture, "1812," Op. 49.....	61, *211
Overture, "Romeo and Juliet".....	141
"Italian Caprice"	59
March Slav	29, *83
"Nutcracker Suite"	61, 232e

WEBER—

Overture, "Der Freischütz"	244
Overture, "Oberon"	117, *231, 232b

WEBER-WEINGARTNER—

Invitation to the Dance.....	221
------------------------------	-----

WIENIAWSKI—

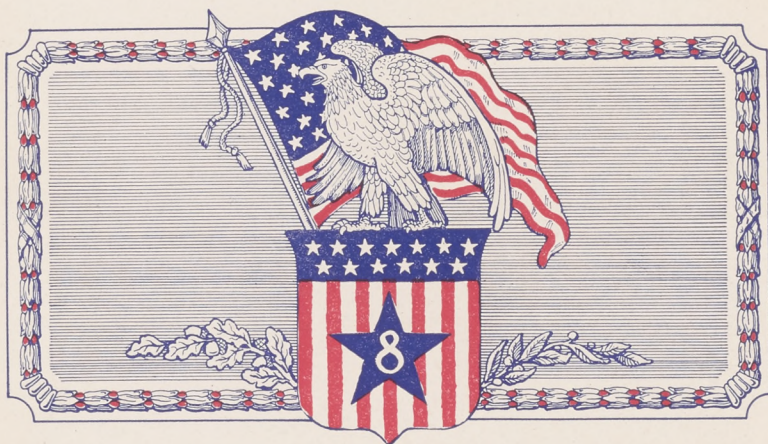
Romance and Finale from D Minor Concerto.....	151
---	-----

ZABEL—

At the Fountain.....	*211
----------------------	------

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

Programme

First Pair of Symphony Concerts
November 29, December 1, 1918
Curran Theatre

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

FOREWORD—TO THE PUBLIC

THE MUSICAL ASSOCIATION OF SAN FRANCISCO regrets that action of the Board of Health made it impossible to open the season of the San Francisco Symphony Orchestra as originally planned and announced. Early consideration will be given by the Board of Governors to the question of lengthening the season to offset the concerts lost.

The Association takes great pride in announcing that every member of the Orchestra has subscribed to the Fourth Liberty Loan, the total amount being \$18,250.

All members of the Orchestra subscribed to the Third Liberty Loan with the exception of one, who had the misfortune of death in the family.

We have also given eight men to the Government service, who are now serving in the following contingents: 319th Engineers, 63rd Infantry, Naval Radio Service and in the Navy. In replacing them we have been most fortunate in being able to secure, with three exceptions, men who have formerly played in the Orchestra.

We trust that the public of San Francisco and the Bay region will realize that the Government looks with favor on the continuation of legitimate concerts, and that they will support the Orchestra by their attendance at all concerts during the season.

BOARD OF GOVERNORS.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

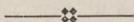
First Pair of Symphony Concerts

Season 1918-1919

Friday Afternoon, November 29, at 3:00 o'clock

Sunday Afternoon, December 1, at 2:30 o'clock

CURRAN THEATRE



PROGRAMME

National Anthem

1. TSCHAIKOWSKY....Symphony No. 5, E Minor, Op. 64
 - I. Andante—Allegro, con anima
 - II. Andante cantabile con alcuna licenza
 - III. Valse—Allegro moderato
 - IV. Finale—Andante maestoso—Allegro—Allegro vivace

INTERMISSION

2. RABAUD, HENRI....."Procession Nocturne," Op. 6
Symphonic Poem (after N. Lenau)
First time in San Francisco
3. DUKAS....."Sorcerer's Apprentice"
Scherzo (after a ballad by Goethe)

SPECIAL NOTICE—Annotated programmes will be mailed to your address in advance of each concert upon payment of \$1 (for the season). Mail check to A. W. Widenham, Manager, 457 Phelan Building.

Ladies are requested to refrain from putting on hats and wraps until the end of the concert.

Uniformity in our trumpet section has been made possible through the generosity of C. G. Conn, Ltd., of Elkhart, Indiana, who presented the orchestra with a set of new trumpets.

See Special Announcement, Page 8

VICTORY CONCERT

FIRST POPULAR CONCERT

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, December 8, 2:30 o'clock

PROGRAMME

AMERICA

1. Dirge from "Indian Suite".....MACDOWELL
(In Memory of Our Heroic Dead)
2. Overture, "Patrie".....BIZET
3. Five Flemish Dances.....JAN BLOCKX
4. Two British Folk-music Settings.....GRAINGER
 - a. Irish Tune from County Derry
 - b. Molly on the Shore

INTERMISSION

5. "Alsacien Scenes".....MASSENET
 - At the Tavern
 - Under the Linden Trees
 - (Clarinet Obbligato—H. B. RANDALL)
 - (Violoncello Obbligato—HORACE BRITT)
 - Sunday Evening
6. Three Slavonic Dances.....DVRAK
7. Venetian Carnival.....J. BURGMEIN
 - a. Florindo
 - b. Rosaura
 - c. Colombine
 - d. Le Seigneur Arlequin
8. March Slav.....TSCHAIKOWSKY

MARSEILLAISE — STAR-SPANGLED BANNER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

::

PROGRAMME NOTES

::

SYMPHONY No. 5,
IN E MINOR, Opus 64Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk
Died Nov. 6, 1893, at St. Petersburg

TSCHAIKOWSKY wrote the Fifth Symphony in 1888 at Frolovskoe, at which place he had rented a country house where he could be free to work undisturbed by many visitors. Frolovskoe lies on a wooded hill on the road from Moscow to Klin.

On August 26th, Tschaikowsky was able to write that the last note had been put down and that he was to conduct the work at one of the Philharmonic concerts at St. Petersburg in November. The symphony was shown to some of his Moscow friends and all of them—Taneiev in particular—were delighted with the work.

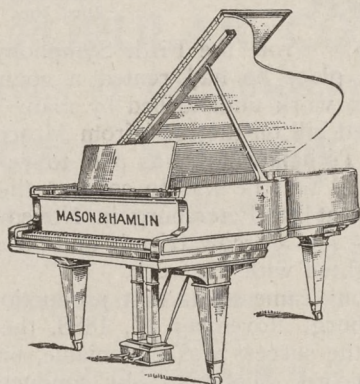
The Fifth Symphony came to its first production at a Philharmonic concert in St. Petersburg, November 17, 1888, the composer directing. In the concert room the success was undeniable, but the critics damned the work with one accord. Tschaikowsky conducted another performance at a concert of the Imperial Musical Society, November 24th, and at Moscow, December 22nd. On both of these occasions the admiration of the public was unmistakably expressed. Its first performance in America was at a concert in Chickering Hall, New York, conducted by Theodore Thomas.

Tschaikowsky's work is scored for the following orchestra: three flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, three kettledrums and strings.

I. The Introduction (*Andante*, E minor, 4-4 time) is of great importance. Ernest Newman, writing on Tschaikowsky's symphonies, said of the subject with which it begins in the clarinets: "The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate." And this subject is the "motto" of the symphony, nor is its somber influence absent from any movement of the work.

After 37 measures the introduction leads into the main movement (*Allegro con anima*), the principal subject of which, derived from a Polish folksong, is given out by the clarinet and bassoon. Soon this is taken up by the strings with curious gurgling runs in the wood-wind and worked up to a great climax. The second theme enters suddenly and *piano* in the strings and in the key of B minor. This material is considered at some length and is permitted to die away *pianissimo*. With an abrupt *pizzicato* chord in the strings a new idea is introduced (*un pochettino più animato*), in its turn to be followed 19 bars later by a third division of the theme—a melody of wistful tenderness set forth by the first and second violins. There is another cumulative growth of emotional intensity leading to a *fff* upon which the second section of this theme is repeated by the full orchestra. The development now sets in with a working out of the subject last heard in conjunction with the principal theme. Both the chief subjects of the movement are given elaborate development. The Recapitulation begins with the first subject in the bassoon, the second theme being presented much the same as before. A long *coda* follows based on the opening subject of the move-

SUPREME
IN
TONE AND DURABILITY



Mason & Hamlin

PIANOS

have won pre-eminence by reason of their intrinsic merit. Their development began where that of other pianos left off, adding new features of construction and resulting in extraordinary beauty of tone and unequaled durability. Everywhere musicians have recognized their unrivaled excellence and are proclaiming them the finest pianos the world has ever seen.

An inspection of these pianos will be of interest to you. Whether an intending purchaser or not, you are cordially invited to call.



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTES

::

CONTINUED

ment, ending after a long *diminuendo* and almost wearily in a *pianissimo* of the bassoon and lower strings.

II. The slow movement (*Andante Cantabile, con alcuna licenza*, D major, 12-8 time) opens with sombre chords sustained in the lower strings leading into a melody set forth by the first horn. At the close of this a new theme is announced by the oboe with a triplet figure in the strings. Having been worked up to a climax, this theme is in its turn succeeded by another (*Moderato con anima*) given to the clarinets.

This, like the preceding, is gradually intensified in emotional fervor; there is a quickening of the tempo, a sort of hurried presentiment of impending disaster and the "motto" of the symphony bursts in *fortissimo*. There then follows a recapitulation of the previous material which is succeeded by another outburst in which the "motto" subject is given forth by the brass. The movement closes gloomily with suggestions of the second theme.

III. "Valse." This movement is simple in construction. Its subject (*Allegro moderato*, A major, 3-4 time) is presented by the first violins. What answers the purpose of a "trio" is discoverable in the lightly-dancing 16th note figure moving in the strings and later in the wood-wind.

After a more or less lengthy presentation of this idea the opening

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

JUNE 29th, 1918

Assets	\$59,397,625.20
Deposits	55,775,507.86
Reserve and Contingent Funds	2,286,030.34
Employees' Pension Fund	284,897.17

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK	A. H. R. SCHMIDT	A. HAAS
GEO. TOURNY	I. N. WALTER	E. N. VAN BERGEN
E. T. KRUSE	HUGH GOODFELLOW	ROBERT DOLLAR

VIVE LA FRANCE!

TO SYMPHONY-LOVERS:

P On Wednesday evening, December 4th, the **PARIS SYMPHONY ORCHESTRA** will give a Patriotic Symphony Concert at the Exposition Auditorium, under the Patronage of the Musical Association of San Francisco.

P Because of the significance attached to the visit, Mayor James Rolph Jr. has proclaimed December 4th "Tri-Color Day." Attendance at this concert will not only be in the nature of a proper tribute to the distinguished visitors, but it will afford music-lovers the more-than-rare opportunity of hearing this world-famous orchestra.

P Patrons of **THE SAN FRANCISCO SYMPHONY ORCHESTRA** are urged to attend the concert of the **PARIS SYMPHONY ORCHESTRA** and make the event memorable in the musical and artistic annals of San Francisco.

Tickets on Sale Sherman, Clay & Co.

PROGRAMME NOTES :: CONTINUED

theme of the waltz returns. Note the ominous appearance of the "motto" theme at the close.

IV. Like the opening movement, the *finale* (*Andante Maestoso*, E major, 4-4 time) is preceded by a lengthy introduction in which the "motto" of the symphony is reheard, this time in the major. The introduction leads directly into the main movement (*Allegro vivace*, E minor, 2-2 time), of which the principal subject is energetically put forward by the strings. In the course of a transitional passage leading to the second subject, in D major, is heard the wood-wind. This is interrupted by a sudden entrance of the "motto" subject in the brass, following which there ensues a development, first of the principal theme and later of the second subject. The Recapitulation brings forward the former material with modifications of instrumentation and key with—at the close—ever increasing encroachments of the portentous motive first heard in the introduction. At length (*Moderato assai e molto maestoso*) there is a change to E major, and accompanied by triplet passages in the wood-wind this "motto" theme is triumphantly presented by the strings followed no less triumphantly by the two trumpets in unison and *fff*.

There is a *coda* (*Presto*) based on previous material, and the symphony comes to its conclusion with an exultant return to the principal subject of the opening movement.

EDDY BROWN

AMERICA'S FOREMOST VIOLINIST

will make his California debut at the

SAVOY THEATRE

SUNDAY AFTERNOONS, DECEMBER 1st and 8th
2:30 P. M.

Two programmes of delightful interest.

SHAVITCH-SASLAVSKY-BEM TRIO
Italian Room, Hotel St. Francis—2nd Concert

TUESDAY NIGHT, DEC. 10th

Trios by Cadman and Dvorak; Cesar Franck
'Cello and Piano Sonata.

Tickets for above Concerts at Sherman, Clay & Co.'s
Management—Selby C. Oppenheimer

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

PROPERTY OF VALUE SHOULD BE UNDER THE
OWNER'S CONTROL — IN A DEFINITE PLACE —
ABSOLUTELY SECURE — ALWAYS ACCESSIBLE

The Safe Deposit Vaults of MERCANTILE TRUST
COMPANY OF SAN FRANCISCO, located in the center of
the Financial District, offer ever facility for Safekeeping,
known to modern methods, both in Equipment and Service.

Inspection invited.

Mercantile Trust Company of San Francisco

464 CALIFORNIA STREET

San Francisco, California.

"PROCESSION NOCTURNE"

Henri Rabaud

RABAUD'S subject for this composition is a scene from Lenau's epic poem "Faust," entitled "The Night Procession." This is one of Rabaud's earliest works. It excels in poetic feeling and purity of orchestration. Rabaud has recently been named Director of the Boston Symphony Orchestra.

A condensed version of the poem follows:

"The sky is dark, and heavy clouds are brooding
Above the waving branches of the forest.
The night is deep; but through its darkness murmurs
A soft and gentle air of waking Spring.
The nightingale still sings her wondrous song,
That sweet and longing through all nature rings.

"Faust on his tired steed rides through the night,
With bitter thoughts, woeful and conscience-stricken.
He does not hear the whisp'ring voice of Spring,
He does not hear the nightingale's sweet song.

"But see: what mystic light is glimm'ring there!
And list: what mild and peace inspiring choir
Is chanting from afar, as if it would assuage
All grief and anguish of this wretched world!

"Faust halts his steed and hides beside the way,
And looks and listens in bewilderment.
And near and nearer now, a long procession
Approaches in a festive, holy march.
With torches lit, by two's they walk along
To St. John's sacred nightly celebration.
In fair white garments first a troop of children
With flower garlands in their tender hands.
Then virgins in the convent's sacred veil,
Renouncing all their worldly happiness.
At last, with crucifix and censers swinging
Old, white-haired priests mark the procession's end.
And singing they all wander through the wood.
And hark! how joyfully those youthful voices
Are mingling with the chanting of the brothers.
Hark! Faust! how bitter death, and gladsome life
To God devoted peacefully unite!

"With staring eyes from out his hiding place,
Faust sees the sacred, blest procession pass,
And when he hears the last tone die away,
He grasps in wild despair his faithful horse,
And presses deep his face into his mane—
And—weeps, as never he has wept before.

—Translation by Ernst Wilhelm

ANNOUNCEMENT

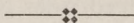
SECOND PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, December 13, at 3:00 o'clock

Sunday Afternoon, December 15, at 2:30 o'clock

Soloist—HORACE BRITT—Violoncellist



PROGRAMME

1. First Symphony (E Minor).....SIBELIUS
Andante ma non troppo—Allegro energico
Andante (ma non troppo lento)
Scherzo—Allegro
Finale (Quasi una Fantasia)

INTERMISSION

2. Schelomo.....ERNST BLOCH
(Hebrew Rhapsody for 'Cello Solo and Orchestra)
First time in San Francisco
HORACE BRITT

3. Overture, "Leonore" No. 3.....BEETHOVEN

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

PROGRAMME NOTES

::

CONTINUED

"SORCERER'S APPRENTICE" (SCHERZO)

Paul Dukas

Born Oct. 1, 1865, at Paris

THE "Sorcerer's Apprentice," entitled on the score "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

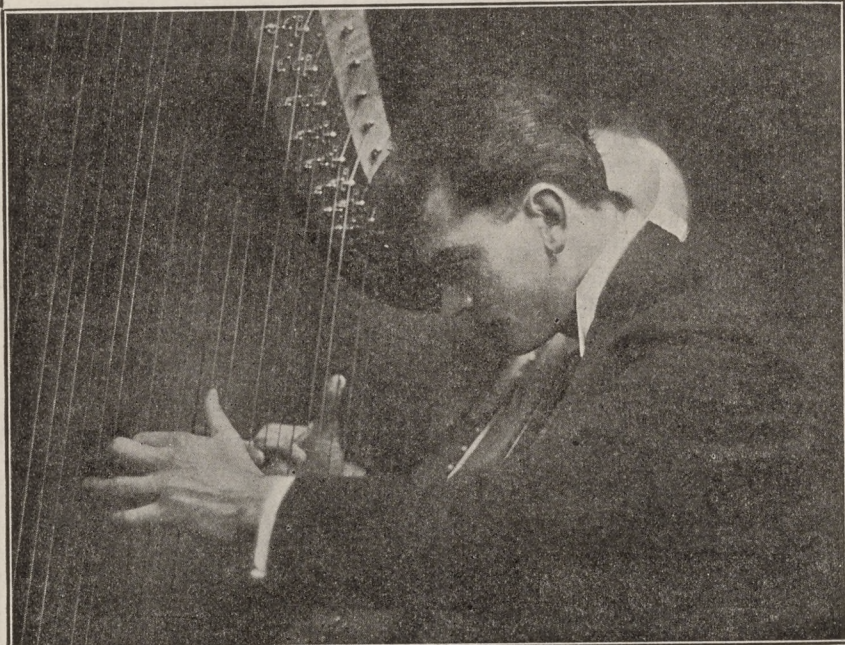
Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

KAJETAN ATTL

Bohemian Harp Virtuoso

Graduate Conservatory of Prague, Bohemia



Fifth Season with the San Francisco Symphony
Orchestra

(Formerly with the Exposition Symphony Orchestra)

Available for Concerts, Solo Engagements and Instruction

ADDRESS: CARE OF

San Francisco Symphony Orchestra

457 Phelan Building, San Francisco, Cal.

utter a sigh of relief at the satisfactory ending to his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank! As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons and double bassoon, four horns, two trumpets and two cornets, three trombones and three kettledrums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

To the following group of men and women is due the credit for its perpetuation.

Anyone who desires to participate in this undertaking may do so upon payment of Fifty Dollars or more per year.

Anderson, Frank B.	Burgess, R. N.	Dollar Co., Robert	Grant, Joseph D.
Allen, The Wiley B. Co.	Burnett, Mrs. W. S.	Donohoe, Mr. & Mrs. J. A.	Graves, Mrs. Walker C.
Allen, Mrs. Frances W.	Butters, Mrs. Chas.	Drum, F. G.	Green, Chas. E.
Allen, Watt H.	Buchanan, Mrs. A. N.	Drum, John S.	Greenebaum, Emil
Anderson, Alden	Byrne, James W.	Dunne, P. F.	Greenebaum, Mrs. Morris
Ames, Mrs. Frank	Cahn, Mayer I.	Durney, Joseph	Greene, Mrs. Louis C.
Anderson, A. E.	Cameron, Geo. T.	Ehrman, Albert L.	Gregg, Wellington Jr.
Armsby, Geo. N.	Carton, Henry	Ehrman, Sidney M.	Gregory, Mr. & Mrs. Warren
Armsby, Mrs. J. K.	Chamberlain, Selah	Ehrman, Mrs. S. W.	Griffith, Miss A. A.
Armsby, J. K.	Chanslor, J. A.	Elkins, Felton B.	Griffith, Mrs. Edwin L.
Arnstein, L.	Christenson, E. A.	Eloesser, A.	Griffin, Frank W.
Bachman, Mrs. Simon	Clarke, Mrs. C. W.	Esberg, Mrs. Matilda	Guggenhiem, Berthold
Babeock, Mrs. Wm.	Clark, Warren D.	Esberg, Mr. & Mrs. Milton H.	Guggenhiem, Mrs. Leon
Baldwin, Mrs. A. S.	Clement School, The Ada	Eyre, Robert M.	*Guggenhiem, D. J.
Barth, J. & Co.	Coffey, Dr. & Mrs. W. B.	Eyre, Mrs. Edw.	Gunst, M. A.
Barron, Mrs. E. B.	Coffin, Mrs. Jas.	Faxon, Mrs. Ross S.	Gunst, Morgan A.
Bauer, Samuel	Coleman, Miss Janet	Fennimore, W. D.	Hall, Frederick W.
Baumgartner, Mrs. J. J.	Coleman, Miss Persis H.	Felton, Chas. N., Jr.	Haas, Mrs. A.
Beaver, The Misses	Coleman, S. Waldo	Figenbaum, Julius	Haas, Mrs. Wm.
Bellevue Hotel Co.	Comyn, W. Leslie	Fischer, Mr. & Mrs. E. G.	Hale, P. C.
Bentley, C. H.	Cook, C. W.	Fitzhugh, Wm. M.	Hale, R. B.
Bentley, R. I.	Cooper, Geo. D.	Fleishacker, Mrs. A.	Hammersmith, Mrs. Alfred
Beylard, E. D.	Cowell, Mrs. Ernest V.	Fleishacker, Herbert	Hammond, A. B.
Blanding, Miss Lena	Cox, E. H.	Fleishacker, Mortimer	Harris, Mr. & Mrs. Matthew A.
Blanding, Gordon	Crocker, Chas. H.	Flood, Mrs. J. L.	Hanna, Archbishop Edw. J.
Blaney, Mrs. Chas. D.	Crocker, Chas. T.	Ford, Mrs. E. T.	Hanna, R. J.
Bliss, Walter D.	Crocker, Mrs. H. J.	Forderer, Mrs. G. S.	Hanna, Mrs. R. J.
Blumlein, Jacob	Crocker, Wm. H.	Franklin, Dr. Walter Scott	Hayne, Mrs. Grace P.
Booth, Mrs. F. E.	Cushing, Mrs. O. K.	A Friend	Hays, T. A.
Borel, Antoine, Jr.	Davenport, Sallie	A Friend	Hearst, Mrs. Phoebe A.
Bowles, P. E.	Davis, D. G.	A Friend	Hecht, Bert R.
Boyd, Mrs. John F.	Davis, Winfield S.	Fries, Wm.	Hecht, Miss Edith
Boyd, Miss Louise A.	Deering, Chas. J.	Gartenlaub, Mrs. Alice	Hecht, Elias M.
Bourn, Wm. B.	Deering, Frank P.	Gerstle, Mrs. Hannah	Heller, Mr. & Mrs. E. S.
Brandenstein, Edw.	de Echeguren, A.	Gerstle, Mark L.	Heller, E. L.
Brandsten, Mrs. Manfred	de Guinee, Ch., Jr.	Gerstle, Wm. L.	Heller, Moses
Brandenstein, Mrs. M. J.	De Forest, A. T.	Ghirardelli, D.	Heller, Mrs. S. W.
Brenner, Gustave	De Pue, Edgar J.	Giannini, A. P.	Hellman, Mr. & Mrs. I.W., Jr.
Britton, John A.	De Young, M. H.	*Gibbs, Mrs. Geo. W.	Hellman, Isaias W.
Brobeck, W. I.	Dillman, Mrs. Chas.	Goldstein, Alexander	Hellmann, H. G.
Bromfield, Mrs. D. Gordon	Dimond, E. R.	Goldstein, S. L.	Henry, C. A.
Brooke, Mrs. John F.	Dinkelspiel, Samuel	Goodrich, Mrs. Chauncey S.	Henshaw, Mrs. W. G.
Brown, Arthur M.	Dohrmann, A. B. C.	Goodrich, Chauncey S.	Herold, Rudolph Jr.
Buck, Mrs. John A.	Dohrman, F., Jr.	Graham, Mrs. Jas. H.	Herrin, Wm. F.

Subscribers to the Guarantee Fund

Heuter, O. M.	Lillenthal, Jesse W.	Pischel, Mrs. Kaspar	Spieker, Mrs. J. J.
Heuter, Ernst C.	Lisser, Dr. Louis	Pond, Sarah C.	Stahl, Adolfo
Heuter, E. L.	Linnard, D. M.	Porter, Mrs. M. C.	Stern, Jacob
Heuter, Mrs. E. L.	Lowe, Mrs. Barbara	Putnam, Osgood	Stern, Sigmund
Herzstein, Dr. Morris	Lowe, Benard	Raiss, Albert	Strassburger, I.
Higgins, M. R.	Luce, G. W.	Raiss, Carl	St. Goar, Mrs. Henry
Hill, Harry	Mack, Mrs. A.	*Ransohoff, L.	Sussman, Mrs. S.
Hill, Mrs. H. L. Sr.	Mack, Harold L.	Redington, Wm. P.	Sutro, Chas.
Hind, Geo. U.	Mangels, Miss Agnes	Reid, Merritt J.	Sutro, Oscar
Holmes, Howard C.	Maillard, Miss Louise M.	Reid, J. W.	Sutton, John G.
Holton, L. V.	Manheim, Henry S.	Robbins, Mrs. Lloyd	Thorsen, Mrs. I. N. R.
Hood, Wm.	Marcus, G.	Robbins, Mrs. Reuel D.	Tognazzini, T. C.
Hooker, Mrs. Katherine P.	Martin, Mrs. Eleanor	Rolph, Geo. M.	Tourny, Geo.
Hooker, C. Osgood	Martin, Walter S.	Rolph, Mrs. James Jr.	Tabbs, Mrs. Alfred S.
Hooper, John A.	Martin, Joseph	Roos, Geo. H.	Uhl, Geo.
Hopkins, E. W.	Matson, Mrs. William	Rosenbaum, Mrs. Sigmund D.	Van Sicklen, F. W.
Hopkins, Georgina C.	McBean, Peter McG.	Rosenberg, Abraham	Volkman, Geo. F.
Hopkins, Timothy	McCormick, E. O.	Rosenberg, Max L. & Adolph	von Eck, Mrs. T. C.
Horst, E. Clemens	McCreary, Mrs. Fannie C.	Roseter, J. H.	Wa'deck, Herman
Houser, Mrs. Maxwell	McDade, Mrs. John J.	Rosenstock, Mrs. S. W.	Walker, Mrs. Cyrus
Hovey, Chester L.	McGregor, John A.	Rothschild, John	Walker, Mrs. Talbot C.
Humburg, J. F.	McKee, John D.	Rothschild, Dr. Max	Walter, Mrs. C. R.
Huntington, Miss Marion	McNear, Geo. W.	Sachs, Sanford L.	Walter, Mrs. I. N.
Irwin, Mrs. Fannie M.	McNear, S. B.	Sampson, Mrs. R.	Ward, Dr. Florence N.
Iseberg, Mrs. Virginia	Meertief, Rosa Natalie	San Francisco Musical Club	Weeks, G. K.
Jackling, D. C.	Meyer, Geo. H. C.	Saroni, Louis	Weinstock, Mrs. H.
Jacobi, J. J.	Meyer, Mrs. H. L. E.	Schlesinger, B. F.	Weir, Mrs. W. B.
Jacoby, P. I.	Meyer, J. Henry	Schilling, August	Welch, Mrs. Andrew, Jr.
Johnson, Mrs. Frank S.	Meyer, Miss Viola S.	Schilling, Miss Elsa	Welch, Mrs. Berthe L.
Johnson, C. R.	Meyerfeldt, Mr. & Mrs. M., Jr.	Schloss, Mrs. Florence F.	Wheeler, Mrs. Chas. S.
Johnson, S. O.	Miller, C. O. G.	Schmidt, A. H. R.	Whitley, Henry A.
Johnson, Wm. Pierce	Michels, Leopold	Shreve & Co.	Whitney, Mrs. Arthur L.
Judson, Mrs. Chas. C.	Moffitt, Dr. H. C.	Schubert Quartette	Wiel, Eli H.
Kahn, Frederick	Moffitt, James K.	Schwabacher, Mrs. A.	Williams, Miss Margaret
Kennedy, Robert A.	Moore, Mrs. A. A. Jr.	Schwabacher, Louis A.	Williar, H. R.
Kaufmann, Wm.	Moore, Chas. C.	Schwabacher, Mrs. Louis	Whittell, George
King, Homer S.	Moore, Mrs. R. S.	Schwabacher, Mrs. Ludwig	Winslow, Mrs. S. Stetson
Kingsbury, K. R.	Morrison, A. F.	Scott, Mrs. Henry T.	Wise, Otto Irving
Kittle, Mrs. Harriet DeWitt	Morse, Lester L.	Seale, Mrs. Jessie D.	Worden, Clinton E.
Kirkwood, Mrs. Robt. J.	Morshhead, Etta C.	Sesnon, Wm. T.	Wormser, Mrs. Gustav
Knight, Mrs. Elizabeth J.	Monteagle, Mr. & Mrs. L. F.	Severance, J. S.	Wright, Mrs. J. B.
Kohn, Mrs. Geo. A.	Mulcahy, R. E.	Sharp, Mrs. A. M.	Zellerbach, J. C.
Koster, Frederick J.	Musto, Mrs. Joseph	Sharon, Mrs. Louise T.	ASSOCIATE MEMBERS
Koshland, Mrs. M. S.	Neillon, Kate Felton	Sherman, Clay & Co.	
Koshland, Max	Neustadter, Mrs. David	Silverberg, J. S.	Booth, Miss Jean
Lathrop, Mrs. Chas. G.	Newhall, W. Mayo	Simon, Mrs. Alfred	Cope, Mrs. Walter B.
Lavenson, A. S.	Nickel, Mrs. J. LeRoy	Simon, Mrs. Hattie	Faye, Mrs. H. P.
Law, Dr. Hartland	Nuttall, Mrs. J. R. K.	Sinsheimer, Henry	Fontana, M. J.
Lawson, John	O'Connor, Frances C.	Sinsheimer, Mrs. B.	Girard, Mrs. Frank
*Lawton, Mrs. G. T.	Ohlandt, Mr. & Mrs. H. W.	Slack, Chas. W.	Livermore, Mrs. H. P.
Lemare, Edwin H.	Ohlandt, Mrs. Nicholas	Sloss, Joseph	Livermore, N. B.
Lengfeld, Mrs. A. L.	Pacific Musical Society	Sloss, Leon	MacLeod, Mrs. R. F.
Lent, Mrs. Eugene	Phelan, James D.	Sloss, Louis	Mayer, Henry L.
Levl, Mrs. Herman	*Parrott, John	Sloss, Mrs. Louis	McKinstry, Miss Laura
Levison, Robert J.	Pauson, Frank & Sons	Sloss, Hon. M. C.	Miller, H. M. A.
Levison, L. O.	Payson, Albert H.	Smith, James B.	Mitau, Mrs. Morris
Levison, J. B.	Payson, Mrs. A. J. Parrott	Smith, Robert Hays	Pingst, Mrs. Florence P.
Liebes, Mrs. Isaac	Penoyer, C. W.	Smith, Sidney V.	Rosenblatt, Mrs. Arthur
Liebes, Leon	Perrin, Mr. & Mrs. John	Smith, W. T.	Schussler, Mrs. Toby
Liebmman, Maurice	Peterson, Mrs. Ferdinand C.	Spreeckels, A. B.	Shreve, Treat & Eacret
Lillenthal, Mrs. J. Leo	Pierce, Mrs. Ira	Sproule, Mr. & Mrs. Wm.	Zech, Frederick
Lillenthal, Mrs. Sophie	Pierce Arrow Pacific Sales Co.		* In Memorium

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Light reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:
1600 Baker St. corner Bush

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
Rudolph Sieger
A. Laraia
W. F. Laraia
W. Lind
Leo Godowsky
E. J. Rossett
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzel-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Ben
A. Weiss
W. Villalpando
M. S. Amsterdam
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
N. Zannini

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager



STEINWAY

An American Ideal

The Steinway Piano is the noble expression of the fond traditions and high ideals of a great House. The **House of Steinway** is now in the **third generation**. The making of Steinway Pianos has always been in the hands of Steinways, who have upheld the high ideals of their forebearers as a sacred trust. This legacy will be perpetuated for generations to come—unless Fate should decree that the young members of the Steinway Family now serving in the American Forces should be called upon to make the supreme sacrifice.

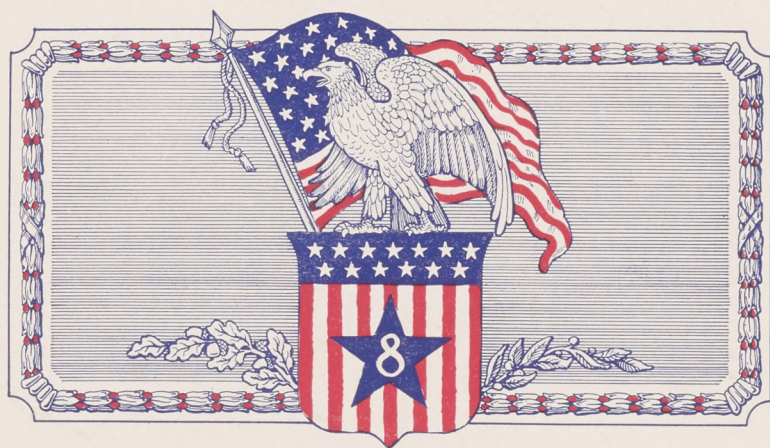
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

Programme

First Popular Concert
December 8, 1918
Curran Theatre

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

FOREWORD—TO THE PUBLIC

THE MUSICAL ASSOCIATION OF SAN FRANCISCO regrets that action of the Board of Health made it impossible to open the season of the San Francisco Symphony Orchestra as originally planned and announced. Early consideration will be given by the Board of Governors to the question of lengthening the season to offset the concerts lost.

The Association takes great pride in announcing that every member of the Orchestra has subscribed to the Fourth Liberty Loan, the total amount being \$18,250.

All members of the Orchestra subscribed to the Third Liberty Loan with the exception of one, who had the misfortune of death in the family.

We have also given eight men to the Government service, who are now serving in the following contingents: 319th Engineers, 63rd Infantry, Naval Radio Service and in the Navy. In replacing them we have been most fortunate in being able to secure, with three exceptions, men who have formerly played in the Orchestra.

We trust that the public of San Francisco and the Bay region will realize that the Government looks with favor on the continuation of legitimate concerts, and that they will support the Orchestra by their attendance at all concerts during the season.

BOARD OF GOVERNORS.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

First Popular Concert

Season 1918-1919

Victory Concert

Sunday Afternoon, December 8, 2:30 o'clock

CURRAN THEATRE

PROGRAMME

American National Anthem

1. MACDOWELL.....Dirge from "Indian Suite"
(In Memory of Our Heroic Dead)
2. BIZET.....Overture, "Patrie"
3. JAN BLOCKX.....Five Flemish Dances
First time in San Francisco
4. GRAINGER.....Two British Folk-music Settings
 - a. Irish Tune from County Derry
 - b. Molly on the Shore

British National Anthem

INTERMISSION

French National Anthem

5. MASSENET....."Alsacien Scenes"
At the Tavern
Under the Linden Trees
(Clarinet Obbligato—H. B. RANDALL)
(Violoncello Obbligato—HORACE BRITT)
Sunday Evening
6. DVORAK.....Three Slavonic Dances
7. J. BURGMEIN.....Venetian Carneval
 - a. Florindo
 - b. Rosaura
 - c. Colombine
 - d. Le Seigneur Arlequin
8. TSCHAIKOWSKY.....March Slav

NOTE.—The other National Anthems orchestrated for large orchestra are not obtainable at present.

ANNOUNCEMENT

SECOND PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, December 13, at 3:00 o'clock

Sunday Afternoon, December 15, at 2:30 o'clock

PROGRAMME

1. Symphony No. 1, C Minor, Opus 68.....BRAHMS
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Piu Andante: Allegro non troppo ma con brio

INTERMISSION

2. "A Night on the Bald Mountain"..... MOUSSORGSKY
3. Overture to "The Bartered Bride".....SMETANA

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

::

PROGRAMME NOTES

::

SUITE, No. 2, In E MINOR,
"INDIAN," Op. 48

Edward MacDowell
(1861-1908)

THIS suite, composed in 1891-92, and dedicated to the Boston Symphony Orchestra and its conductor, Emil Pauer, was first performed by the Boston orchestra at a concert given at the Metropolitan Opera House, in New York, January 23, 1896. It was written two years before Dvorak thought of his "From the New World Symphony," which should dispel the belief held by many that Dvorak's work was a sort of first suggestion to American composers that they might be able to find ample material at home to work on, without looking abroad.

MacDowell now became somewhat interested in Indian lore and was curious to see some real Indian music. He took the main themes of his "Indian" suite from Baker's book, "The Music of the North American Savages." Concerning these themes MacDowell says, in a note written on the fly-leaf of the autograph manuscript: "The thematic material of this work has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern Europe themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefin's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

JUNE 29th, 1918

Assets	\$59,397,625.20
Deposits	55,775,507.86
Reserve and Contingent Funds	2,286,030.34
Employees' Pension Fund	284,897.17

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR

SUPREME
IN
TONE AND DURABILITY



Mason & Hamlin

PIANOS

have won pre-eminence by reason of their intrinsic merit. Their development began where that of other pianos left off, adding new features of construction and resulting in extraordinary beauty of tone and unequalled durability. Everywhere musicians have recognized their unrivaled excellence and are proclaiming them the finest pianos the world has ever seen.

An inspection of these pianos will be of interest to you. Whether an intending purchaser or not, you are cordially invited to call.



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

Korsakow in the third movement of his symphony, 'Antar.' In the printed score the composer omitted the last sentence and added: "If separate titles for the different movements are desired, they should be arranged as follows: I, Legend; II, Love Song; III, In War Time; IV, Dirge; V, Village Festival."

No. 4 of this suite by this great American composer has been selected by Mr. Hertz to be played at this Victory Concert as a tribute to the memory of our soldiers and sailors who have fallen in the war.

Dirge. Dirge-like, mournfully. G minor, 4-4 time. A Kiowa woman's song of mourning for her absent son. MacDowell is said to have expressed himself as follows concerning this movement: "Of all my music the 'Dirge' in the 'Indian' suite pleases me most. * * * As I wrote it, it seemed to express a world-sorrow rather than a particularized grief."

This suite is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trombones, tuba, kettle-drums, bass drum, cymbals and strings.



DRAMATIC OVERTURE, "PATRIE"
C Minor, Opus 19

Georges Bizet

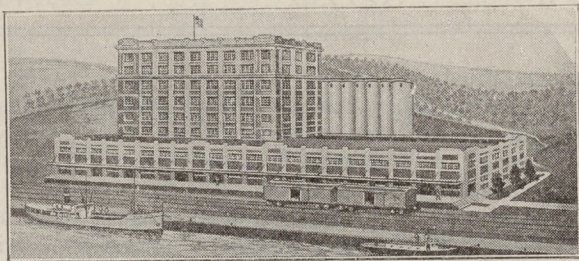
Born October 25, 1838, at Paris
Died June 3, 1875, at Bougival

THIS talented composer, one of the most gifted musicians whom France has produced, was the son of a singing master. When only nine years of age he entered the Paris Conservatoire, where for the next ten years he pursued his musical education.

The "Patrie" overture and the incidental music which he composed for Alphonse Daudet's "L'Arlesienne" (produced in Paris in 1872) appear to have brought Bizet more artistic honor during his short life-time than any of his other efforts, both receiving the immediate approval of the public at large.

The patriotic character of this overture is at once established by the dashing and quasi-martial cut of its principal theme, stated at the outset by the full orchestra fortissimo, and developed forthwith at considerable length. Presently a modulation leads to the appearance of the second theme—in the violas, clarinets and bassoons over a contrapuntal accompaniment from the deeper strings.

A powerful climax on this second theme is followed by a general pause, after which the violas and violoncellos softly give out a more expressive third theme over an accompaniment from the basses pizzicato and the brasses staccato, and whose development leads to the appearance of still another melody—first heard in the violas, clarinet and English horn over an arpeggio accompaniment in the violins (muted). The martial first theme returns suddenly—beginning pianissimo and working up to a climax, following which the movement comes to an end with a grandiose return of the second theme.



SPERRY FLOUR CO.

General Offices

San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



FIVE FLEMISH DANCES

Jan Blockx

JAN BLOCKX, a very distinguished Belgian composer, was born at Antwerp, January 25, 1851. After completing his education, he settled in Antwerp, where in 1886 he became a teacher at the Conservatorium, and director of the "Cercle Artistique," being appointed in 1902 to succeed Benoit, the pioneer of the "Flemish" national movement in Belgium, as director of the Antwerp Conservatorium. In his various compositions Blockx manifests a very interesting personality, which, while carrying out the newer tendencies in harmony and orchestration, succeeds in avoiding all imitation of Wagner.

The Flemish Dances by Jan Blockx are orchestrated for full orchestra. The first number has the character of a march. The second and fourth are written in the form of a Scherzo. The third piece has a more pretentious note, while the fifth and last one suggests an out-door festivity with a most characteristic theme for horns played in the style of hunting horns. This works up to the finale when the four horn players rise and finally even raise their bells and so end the charming suite with a merry and realistic climax.



BRITISH FOLK-MUSIC SETTINGS

Percy Aldridge Grainger

Born in 1883, Melbourne, Australia

PERCY GRAINGER was born at Brighton, Melbourne, Australia, his father being a celebrated architect and civil engineer. His mother, herself a musician, guided him in piano playing in his early years. He gave concerts at the age of ten in his native country. He studied in Frankfort-on-Main, Germany, and from there went to London, where, entirely dependent on his own efforts, he began his career as a virtuoso pianist. Fortunately for him, his extraordinary success as a virtuoso was greatly stimulated by the helping hand of Edward Grieg. He made a successful Continental tour, and at the age of twenty-nine brought out his compositions before the London musical world, which were instantly acclaimed by public and press with a rapturous enthusiasm such as has probably never before fallen to the lot of a British composer.

The same success has followed him into America.

We are inclined to seek the explanation of this unusual breadth of appeal in the combination of rich harmonies, intricate polyphony and exceptional refinement of workmanship with the gift of truly popular and even "catchy" melody which marks off Grainger's work from that of all other "moderns."

It is needless to give an explanatory note on Grainger's "British Folk-Music Settings," as each of the two numbers are self-explanatory, the quaint melodies of which are easily followed and thoroughly enjoyed by all music lovers.

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

PROPERTY OF VALUE SHOULD BE UNDER THE
OWNER'S CONTROL—IN A DEFINITE PLACE—
ABSOLUTELY SECURE — ALWAYS ACCESSIBLE

The Safe Deposit Vaults of MERCANTILE TRUST
COMPANY OF SAN FRANCISCO, located in the center of
the Financial District, offer ever facility for Safekeeping,
known to modern methods, both in Equipment and Service.

Inspection invited.

Mercantile Trust Company of San Francisco

464 CALIFORNIA STREET

San Francisco, California.

ALSACIEN SCENES

Jules Massenet

Born May 12, 1842, at Montaud

MASSENET'S Suite, "Scenes Alsaciennes," was first produced in Paris, on March 19, 1882. The score is dedicated to Edouard Dolonne, who was the conductor of the work. The Suite—more particularly the last movement of it—being concerned with the military adventures which ended with the loss to France of her provinces of Alsace and Lorraine, it is interesting to remember that Massenet was himself an actor in these stirring scenes, which in 1870 made war the sole consideration of the people of his land. The composer did not, however, entirely forget his art, even though he was serving in the ranks and drilling ramparts. The works that were written at this time—Massenet tells us—were punctuated by the Prussian cannon; and there was inspiration in the patriotic shouts of the French troops, filing past the little dwelling at Fontainebleau, singing the "Marseillaise" as they tramped along the road that led to battle and sudden death. But the "Scenes Alsaciennes" was the aftermath of these exciting moments. The war was over. Alsace had been long in the keeping of the Germans, and nothing remained but the memories of times that were not without happiness and tranquility. Massenet has prefaced his composition with the following annotation:

ALSACE! ALSACE!

—Especially now that Alsace is walled in, all my old time recollections of that lost country come back to me.

What I recollect with most happiness, is the Alsatian village on a Sunday morning at church time, the deserted streets, the empty houses with a few old people warming themselves in front of their doorways, the crowded church—and the religious chants resounding through the walls—

And the tavern in the main street, with its little leaden glass windows decorated with garlands of hops and roses—

Here, I say, Schmidt, something to drink!—

And the song of the forest guards going to shooting practice!—

Oh! what a joyous life and what gay companions!—

Still farther on, it was always the same village, but with the great calm of the summer afternoons—and at the end of the lane, the long avenue of linden, under the shade of which, hand in hand, walked peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"—

Also the evening, in the public square, what noise and commotion, with groups of young beaux in the street, and rhythmical dancing to the songs of the country—

Eight o'clock!—the noise of the drums, the shrill tones of the trumpets—it was "**Taps**" ("La retraite Francaise")—Alsace!—Alsace!

And when in the distance the last roll of the drum had died away,

SECOND POPULAR CONCERT

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, December 22, 2:30 o'clock



ALL TSCHAIKOWSKY PROGRAMME

NATIONAL ANTHEM

1. Pathétique Symphony No. 6, Op. 74
Adagio, Allegro non troppo
Allegro con grazia
Allegro, molto vivace
Finale, Adagio lamentoso
(by request)

2. Italian Caprice

INTERMISSION

3. Nutcracker Suite

I. Miniature Overture

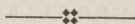
- | | | |
|-----|---|------------------------------|
| II. | { | a. March |
| | | b. Dance of the "Fée Dragée" |
| | | c. Russian Dance |
| | | d. Arabian Dance |
| | | e. Chinese Dance |
| | | f. Dance of the "Mirlitons" |

III. Dance of the Flowers (by request)

4. Overture, "The Year 1812," Op. 49

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

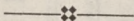
the women called their children from the roadway—the old folks relit their good big pipes and the gay dances would begin anew in closer rounds and more intimate couples.



THREE SLAVONIC DANCES

Antonin Dvorak
(Bohemian, 1841-1904)

THE well-known Bohemian composer, Antonin Dvorak, was born in 1841 and died in 1904. He is best known in America by his symphony "From the New World," in which he used themes suggested by the negro melodies of the South. He fought his way to a career through many difficulties. He wrote, in all, sixteen Slavonic dances, from which those played today have been selected, and the immediate success of which opened the door of fame to their young and discouraged composer.



VENETIAN CARNEVAL

J. Burgmein

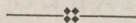
THIS suite was originally written for four-hand piano and later orchestrated by the author for small orchestra. The first piece, "Florindo," is orchestrated for piccolo, flute, oboe, bassoon, harp, xylophone and strings. The harp being played with a piece of paper woven through the strings in order to imitate a guitar.

II. "Rosaura" is a flute solo accompanied by muted strings.

III. "Colonbine" is written for single wood instruments, triangle, cymbals and strings.

IV. "Le Seigneur Arlequin" is similar in orchestration to No. 3, with the exception of the percussions, which are represented by the xylophone, triangle and drum.

The whole "Suite" of Burgmein, which is a pseudonym for Ricordi, the head of the famous Milan publishing firm, consists of charming short numbers of instant popular appeal.



MARCH SLAV, Op. 31

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

THIS march was composed in 1876, for a concert given in Moscow for the benefit of the soldiers wounded in the war between Turkey and Servia. The principal theme is furnished by the Servian folk song, "Sunce varko ne fijas jednako" (Come, my dearest, why so sad this morning?). The national Russian hymn is also prominently used in this work.

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

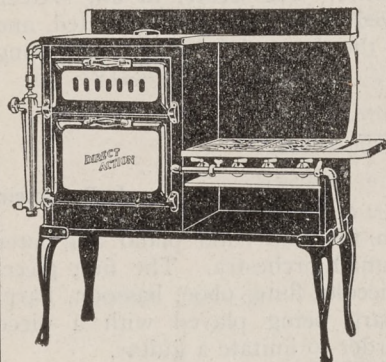
Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....	\$17,000,000
June 29, 1918.....	74,000,000

RESOURCES OVER ONE HUNDRED MILLION DOLLARS

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

**SCHLUETER-BEECHER
Co.**

755 Mission Street

HARMONY OF COLOR MAKES OUR WORK DISTINCTIVE



Main Office and Factory

Second Street at Bryant

SAN FRANCISCO

MOUNT DIABLO CEMENT

Awarded Gold Medal P. P. I. E.

COWELL SANTA CRUZ LIME

Always used where Quality Counts

ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year.

To the following group of men and women is due the credit for its perpetuation.

Anderson, Frank B.	Davis, D. G.	Hall, Frederick W.	Lavenson, A. S.
Allen, The Wiley B. Co.	Davis, Winfield S.	Haas, Mrs. A.	Law, Dr. Hartland
Allen, Mrs. Frances W.	Deering, Chas. J.	Haas, Mrs. Wm.	Lawson, John
Allen, Watt H.	Deering, Frank P.	Hale, P. C.	*Lawton, Mrs. G. T.
Anderson, Alden	de Echeguren, A.	Hale, R. B.	Lemare, Edwin H.
Ames, Mrs. Frank	de Guigne, Ch., Jr.	Hammersmith, Mrs. Alfred	Lengfeld, Mrs. A. L.
Anderson, A. E.	De Forest, A. T.	Hammond, A. B.	Lent, Mrs. Eugene
Armsby, Geo. N.	De Pue, Edgar J.	Harris, Mr. & Mrs. Matthew A.	Levi, Mrs. Herman
Armsby, Mrs. J. K.	De Young, M. H.	Hanna, Archbishop Edw. J.	Levison, Robert J.
Armsby, J. K.	Dillman, Mrs. Chas.	Hanna, R. J.	Levison, L. O.
Arnstein, L.	Dimond, E. R.	Hanna, Mrs. R. J.	Levison, J. B.
Bachman, Mrs. Simon	Dinkelspiel, Samuel	Hayne, Mrs. Grace P.	Liebes, Mrs. Isaac
Babeock, Mrs. Wm.	Dohrmann, A. B. C.	Hays, T. A.	Liebes, Leon
Baldwin, Mrs. A. S.	Dohrman, F., Jr.	Hearst, Mrs. Phoebe A.	Liebmann, Maurice
Barth, J. & Co.	Dollar Co., Robert	Hecht, Bert R.	Lillenthal, Mrs. J. Leo
Barron, Mrs. E. B.	Donohoe, Mr. & Mrs. J. A.	Hecht, Miss Edith	Lillenthal, Mrs. Sophie
Bauer, Samuel	Drum, F. G.	Hecht, Elias M.	Lillenthal, Jesse W.
Baumgartner, Mrs. J. J.	Drum, John S.	Heller, Mr. & Mrs. E. S.	Lisser, Dr. Louis
Beaver, The Misses	Dunne, P. F.	Heller, E. L.	Linnard, D. M.
Bellevue Hotel Co.	Durney, Joseph	Heller, Moses	Lowe, Mrs. Barbara
Bentley, C. H.	Ehrman, Albert L.	Heller, Mrs. S. W.	Lowe, Benard
Bentley, R. I.	Ehrman, Sidney M.	Hellman, Mr. & Mrs. I. W., Jr.	Luce, G. W.
Beylard, E. D.	Ehrman, Mrs. S. W.	Hellman, Isaias W.	Mack, Mrs. A.
Blanding, Miss Lena	Elkins, Felton B.	Hellmann, H. G.	Mack, Harold L.
Blanding, Gordon	Eloesser, A.	Henry, C. A.	Mangels, Miss Agnes
Blaney, Mrs. Chas. D.	Esberg, Mrs. Matilda	Henshaw, Mrs. W. G.	Maillard, Miss Louise M.
Bliss, Walter D.	Esberg, Mr. & Mrs. Milton H.	Herold, Rudolph Jr.	Manheim, Henry S.
Blumlein, Jacob	Eyre, Robert M.	Herrin, Wm. F.	Marcus, G.
Booth, Mrs. F. E.	Eyre, Mrs. Edw.	Heuter, O. M.	Martin, Mrs. Eleanor
Borel, Antoine, Jr.	Faxon, Mrs. Ross S.	Heuter, Ernst C.	Martin, Walter S.
Bowles, P. E.	Fennimore, W. D.	Heuter, E. L.	Martin, Joseph
Boyd, Mrs. John F.	Felton, Chas. N., Jr.	Heuter, Mrs. E. L.	Matson, Mrs. William
Boyd, Miss Louise A.	Figenbaum, Julius	Herzstein, Dr. Morris	McBean, Peter McG.
Bourn, Wm. B.	Fischer, Mr. & Mrs. E. G.	Higgins, M. R.	McCormick, E. O.
Brandenstein, Edw.	Fitzhugh, Wm. M.	Hill, Harry	McCreary, Mrs. Fannie C.
Bransten, Mrs. Manfred	Fleishacker, Mrs. A.	Hill, Mrs. H. L. Sr.	McDade, Mrs. John J.
Brandenstein, Mrs. M. J.	Fleishacker, Herbert	Hind, Geo. U.	McGregor, John A.
Brenner, Gustave	Fleishacker, Mortimer	Holmes, Howard C.	McKee, John D.
Britton, John A.	Flood, Mrs. J. L.	Holton, L. V.	McNear, Geo. W.
Brobeck, W. I.	Ford, Mrs. E. T.	Hood, Wm.	McNear, S. B.
Bromfield, Mrs. D. Gordon	Forrer, Mrs. G. S.	Hooker, Mrs. Katherine P.	Meertief, Rosa Natalie
Brooke, Mrs. John F.	Franklin, Dr. Walter Scott	Hooker, C. Osgood	Meyer, Geo. H. C.
Brown, Arthur M.	A Friend	Hooper, John A.	Meyer, Mrs. H. L. E.
Buck, Mrs. John A.	A Friend	Hopkins, E. W.	Meyer, J. Henry
Burgess, R. N.	A Friend	Hopkins, Georgina C.	Meyer, Miss Viola S.
Burnett, Mrs. W. S.	Fries, Wm.	Hopkins, Timothy	Meyerfelt, Mr. & Mrs. M., Jr.
Butters, Mrs. Chas.	Gartenlaub, Mrs. Alice	Horst, E. Clemens	Miller, C. O. G.
Buchanan, Mrs. A. N.	Gerstle, Mrs. Hannah	Houser, Mrs. Maxwell	Michels, Leopold
Byrne, James W.	Gerstle, Mark L.	Hovey, Chester L.	Moffitt, Dr. H. C.
Cahn, Mayer I.	Gerstle, Wm. L.	Humburg, J. F.	Moffitt, James K.
Cameron, Geo. T.	Ghirardelli, D.	Huntington, Miss Marion	Moore, Mrs. A. A. Jr.
Carton, Henry	Giannini, A. P.	Irwin, Mrs. Fannie M.	Moore, Chas. C.
Chamberlain, Selah	*Gibbs, Mrs. Geo. W.	Isenberg, Mrs. Virginia	Moore, R. S.
Chanslor, J. A.	Goldstein, Alexander	Jackling, D. C.	Morrison, A. F.
Christenson, E. A.	Goldstein, S. L.	Jacobi, J. J.	Morse, Lester L.
Clarke, Mrs. C. W.	Goodrich, Mrs. Chauncey S.	Jacoby, P. I.	Morshead, Etta C.
Clark, Warren D.	Goodrich, Chauncey S.	Johnson, Mrs. Frank S.	Monteagle, Mr. & Mrs. L. F.
Clement School, The Ada	Graham, Mrs. Jas. H.	Johnson, C. R.	Mulcahy, R. E.
Coffey, Dr. & Mrs. W. B.	Grant, Joseph D.	Johnson, S. O.	Mulcahy, R. E.
Coffin, Mrs. Jas.	Graves, Mrs. Walker C.	Johnson, Wm. Pierce	Neilsen, Kate Felton
Coleman, Miss Janet	Green, Chas. E.	Judson, Mrs. Chas. C.	Neustadter, Mrs. David
Coleman, Miss Persis H.	Greenebaum, Emil	Kahn, Frederick	Newhall, W. Mayo
Coleman, S. Waldo	Greenebaum, Mrs. Morris	Kennedy, Robert A.	Nickel, Mrs. J. LeRoy
Comyn, W. Leslie	Greene, Mrs. Louis C.	Kaufmann, Wm.	Nuttall, Mrs. J. R. K.
Cook, C. W.	Gregg, Wellington Jr.	King, Homer S.	O'Connor, Frances C.
Cooper, Geo. D.	Gregory, Mr. & Mrs. Warren	Kingsbury, K. R.	Ohlandt, Mr. & Mrs. H. W.
Cowell, Mrs. Ernest V.	Griffith, Miss A. A.	Kittle, Mrs. Harriet DeWitt	Ohlandt, Mrs. Nicholas
Cox, E. H.	Griffith, Mrs. Edwin L.	Kirkwood, Mrs. Robt. J.	Pacific Musical Society
Crocker, Chas. H.	Griffin, Frank W.	Knight, Mrs. Elizabeth J.	Phelan, James D.
Crocker, Chas. T.	Guggenbime, Berthold	Kohn, Mrs. Geo. A.	*Parrott, John
Crocker, Mrs. H. J.	Guggenbime, Mrs. Leon	Koster, Frederick J.	Pauson, Frank & Sons
Crocker, Wm. H.	*Guggenbime, Dr. J.	Koshland, Mrs. M. S.	Payson, Albert H.
Cushing, Mrs. O. K.	Gunst, M. A.	Koshland, Max	Payson, Mrs. A. J. Parrott
Davenport, Sallie	Gunst, Morgan A.	Lathrop, Mrs. Chas. G.	Penoyer, C. W.

Subscribers to the Guarantee Fund

Perrin, Mr. & Mrs. John
 Peterson, Mrs. Ferdinand C.
 Pierce, Mrs. Ira
 Pierce Arrow Pacific Sales Co.
 Pischel, Mrs. Kaspar
 Pond, Sarah C.
 Porter, Mrs. M. C.
 Putnam, Osgood
 Raiss, Albert
 Raiss, Carl
 *Ransohoff, L.
 Redington, Wm. P.
 Reid, Merritt J.
 Reid, J. W.
 Robbins, Mrs. Lloyd
 Robbins, Mrs. Reuel D.
 Rolph, Geo. M.
 Rolph, Mrs. James Jr.
 Roos, Geo. H.
 Rosenbaum, Mrs. Sigmund D.
 Rosenberg, Abraham
 Rosenberg, Max L. & Adolph
 Rosseter, J. H.
 Rosenstock, Mrs. S. W.
 Rothschild, John
 Rothschild, Dr. Max
 Sachs, Sanford L.
 Sampson, Mrs. R.
 San Francisco Musical Club
 Saroni, Louis
 Schlesinger, B. F.
 Schilling, August

Schilling, Miss Elsa
 Schloss, Mrs. Florence F.
 Schmidt, A. H. R.
 Shreve & Co.
 Schubert Quartette
 Schwabacher, Mrs. A.
 Schwabacher, Louis A.
 Schwabacher, Mrs. Louis
 Schwabacher, Mrs. Ludwig
 Scott, Mrs. Henry T.
 Seale, Mrs. Jessie D.
 Senon, Wm. T.
 Severance, J. S.
 Sharp, Mrs. A. M.
 Sharon, Mrs. Louise T.
 Sherman, Clay & Co.
 Silverberg, J. S.
 Simon, Mrs. Alfred
 Simon, Mrs. Hattie
 Sinsheimer, Henry
 Sinsheimer, Mrs. B.
 Slack, Chas. W.
 Sloss, Joseph
 Sloss, Leon
 Sloss, Louis
 Sloss, Mrs. Louis
 Sloss, Hon. M. C.
 Smith, James B.
 Smith, Robt. Hays
 Smith, Sidney V.
 Smith, W. T.
 Spreckels, A. B.

Spreckels, Jno. D.
 Sproule, Mr. & Mrs. Wm.
 Spieker, Mrs. J. J.
 Stahl, Adolfo
 Stern, Jacob
 Stern, Sigmund
 Strassburger, I.
 St. Goar, Mrs. Henry
 Sussman, Mrs. S.
 Sutro, Chas.
 Sutro, Oscar
 Sutton, John G.
 Thorsen, Mrs. W. R.
 Tognazzini, T. C.
 Tourny, Geo.
 Tubbs, Mrs. Alfred S.
 Uhl, Geo.
 Van Sicklen, F. W.
 Volkmann, Geo. F.
 von Eck, Mrs. T. C.
 Waldeck, Herman
 Walker, Mrs. Cyrus
 Walker, Mrs. Talbot C.
 Walter, Mrs. C. R.
 Walter, Mrs. I. N.
 Ward, Dr. Florence N.
 Weeks, G. K.
 Weinstock, Mrs. H.
 Weir, Mrs. W. B.
 Welch, Mrs. Andrew, Jr.
 Welch, Mrs. Berthe L.
 Wheeler, Mrs. Chas. S.

Whitley, Henry A.
 Whitney, Mrs. Arthur L.
 Wiel, Eli H.
 Williams, Miss Margaret
 Williar, H. R.
 Whittell, George
 Winslow, Mrs. S. Stetson
 Wise, Otto Irving
 Worden, Clinton E.
 Wormser, Mrs. Gustav
 Wright, Mrs. J. B.
 Zellerbach, J. C.

ASSOCIATE MEMBERS

Booth, Miss Jean
 Cope, Mrs. Walter B.
 Faye, Mrs. H. P.
 Fontana, M. J.
 Girard, Mrs. Frank
 Livermore, Mrs. H. P.
 Livermore, N. B.
 MacLeod, Mrs. R. F.
 Mayer, Henry L.
 McKinstry, Miss Laura
 Miller, H. M. A.
 Mitau, Mrs. Morris
 Pingst, Mrs. Florence P.
 Rosenblatt, Mrs. Arthur
 Schussler, Mrs. Toby
 Shreve, Treat & Eacret
 Zech, Frederick

* In Memorium

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

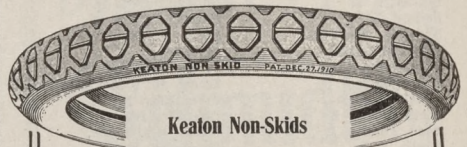
or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the

Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
 of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:
1600 Baker St. corner Bush

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
Rudolph Sieger
A. Laraia
W. F. Laraia
W. Lind
Leo Godowsky
E. J. Rossett
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzel-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
M. S. Amsterdam
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Prevati
A. Annaruini
J. Madison
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
N. Zannini

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager



STEINWAY

An American Ideal

The Steinway Piano is the noble expression of the fond traditions and high ideals of a great House. The House of Steinway is now in the third generation. The making of Steinway Pianos has always been in the hands of Steinways, who have upheld the high ideals of their forebearers as a sacred trust. This legacy will be perpetuated for generations to come—unless Fate should decree that the young members of the Steinway Family now serving in the American Forces should be called upon to make the supreme sacrifice.

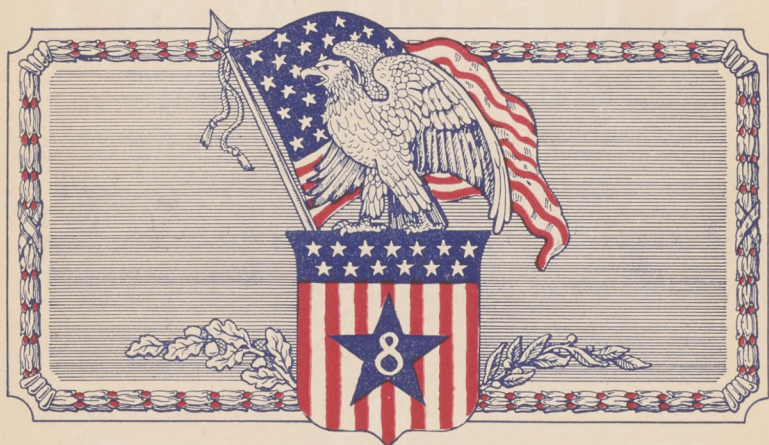
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended

Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

SECOND POPULAR CONCERT

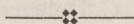
GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, December 22, 2:30 o'clock



ALL TSCHAIKOWSKY PROGRAMME

NATIONAL ANTHEM

1. Pathétique Symphony No. 6, Op. 74

Adagio, Allegro non troppo

Allegro con grazia

Allegro, molto vivace

Finale, Adagio lamentoso

(by request)

2. Italian Caprice

INTERMISSION

3. Nutcracker Suite

I. Miniature Overture

a. March

b. Dance of the "Fée Dragée"

c. Russian Dance

II.

d. Arabian Dance

e. Chinese Dance

f. Dance of the "Mirlitons"

III. Dance of the Flowers

(by request)

4. Overture, "The Year 1812," Op. 49

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

ALFRED HERTZ - - - - - CONDUCTOR

A. W. WIDENHAM - - - - - Secretary-Manager

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, December 13, at 3:00 o'clock

Sunday Afternoon, December 15, at 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

PROGRAMME

1. BRAHMS.....Symphony No. 1, C Minor, Op. 68

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Piu Andante: Allegro non troppo ma con brio

INTERMISSION

National Anthem

2. MOUSSORGSKY.....“A Night on the Bald Mountain”

—Fantasy for Orchestra—

(Completed and Orchestrated by Rimsky-Korsakoff)

3. SMETANA.....Overture to "The Bartered Bride"

ANNOUNCEMENT

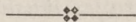
THIRD PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, January 3, at 3:00 o'clock

Sunday Afternoon, January 5, at 2:30 o'clock

Soloist—HORACE BRITT—Violoncellist



PROGRAMME

1. First Symphony (E Minor).....SIBELIUS
Andante ma non troppo—Allegro energico
Andante (ma non troppo lento)
Scherzo—Allegro
Finale (Quasi una Fantasia)

INTERMISSION

2. Schelomo.....ERNST BLOCH
(Hebrew Rhapsody for 'Cello Solo and Orchestra)
First time in San Francisco

HORACE BRITT

3. Overture, "Leonore" No. 3.....BEETHOVEN

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

::

PROGRAMME NOTES

::

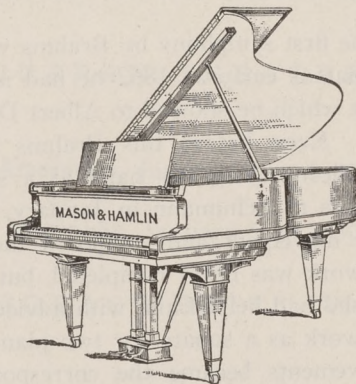
SYMPHONY NO. 1,
C MINOR, OPUS 68Johannes Brahms
Born May 7, 1833.
Died April 3, 1897.

ALTHOUGH the first symphony by Brahms was produced in 1876, it is known that as early as 1862 he had made sketches for the first movement which he showed to Albert Dietrich in the summer of that year. Even before this Brahms had worked upon a symphony. "I have been trying my hand at a symphony during the past summer," he wrote to Schumann in January, 1855. "I have even orchestrated the first movement and composed the second and third." As a symphony this work was never completed, but at the suggestion of Julius Otto Grimm, who had helped him with advice in the orchestration, Brahms rewrote the work as a sonata for two pianos, and still later the first and second movements became the corresponding movements of the Concerto in D minor for piano.

Meanwhile Brahms labored daily in bringing to perfection the technical mastery which he believed was not yet sufficiently advanced to warrant the composition, or at least the completion of a symphony. He worked incessantly at contrapuntal problems, and for years kept up an arrangement with Joseph Joachim, by which their exercises should be mutually interchanged with a view to profitable criticism. Among other elaborate products of this kind was a Mass written entirely in canon. In the letter written by Brahms at this period there are occasional references to the C minor symphony. In 1862 he wrote to Dietrich that the F minor quintet for strings was finished but that the symphony was still in process of composition. It was still incomplete in 1875, for Dietrich visited Brahms in that year and Brahms showed him several new works, "among which," writes Miss Florence May, "must have been the first symphony, upon the completion of which Brahms was at this time concentrating his attention, and it is probable that he also showed the sketches of the second symphony to his old friend."

When the work was finally brought to its conclusion, Brahms elected to produce it at Carlsruhe, this comparatively unimportant center of musical activity having probably been chosen, as Miss May suggested, to test the symphony for his own satisfaction "in the comparative privacy of a small audience before submitting it to the searching ordeal of performance in either of the great musical centers of the Continent." This first production took place November 4, 1876. Dessoff was the conductor, and the work was performed by the Grand-Ducal orchestra from manuscript.

SUPREME
IN
TONE AND DURABILITY



Mason & Hamlin
PIANOS

have won pre-eminence by reason of their intrinsic merit. Their development began where that of other pianos left off, adding new features of construction and resulting in extraordinary beauty of tone and unequaled durability. Everywhere musicians have recognized their unrivaled excellence and are proclaiming them the finest pianos the world has ever seen.

An inspection of these pianos will be of interest to you. Whether an intending purchaser or not, you are cordially invited to call.



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

"The new symphony," wrote Hanslick, "displays an energy of will, a logic of musical thought, a greatness of structural power and a mastery of technique such as are possessed by no other living composer. It would be a sorry mistake to attempt to criticise a work so serious and difficult of comprehension immediately after hearing it for the first time. Various listeners may have found the music more or less clear, more or less sympathetic; the one thing that we may speak of as a simple fact, accepted alike by friend and foe, is that no composer has yet approached so nearly to the great work of Beethoven as Brahms in the finale of the C minor symphony."

It must, however, be recorded that all the reviewers were not able to follow the insight which Hanslick, the chief of the Viennese critics, had gained in his understanding of Brahms' work.

The C minor symphony was played for the first time in England at Cambridge, March 8, 1877. This production was the result of the honorary degree of Doctor of Music conferred by the University of Cambridge on the German master early in the year.

The first production of the symphony in America took place the same year under Leopold Damrosch, in New York.

At a later period than this, in 1882, a curious incident happened in connection with the work. Brahms had performed his second piano concerto at Leipzig, in January, the success of which had been less pronounced than in other towns. Hans von Bülow was at that time touring with the Meiningen Orchestra, of which he was conductor, and he bethought himself to take the orchestra to Leipzig and re-demonstrate the beauties of the concerto for the benefit of the listeners of that town. In the middle of March he arrived, and devoted one entire concert of a series of three to works by Johannes Brahms. Bülow played the concerto himself, and the orchestra accompanied him without any conductor. The programme also contained the orchestral variations on a theme by Haydn, and the C minor symphony. The eccentric director made mental notes during the progress of the symphony in regard to the fervor of applause. At the conclusion of the Allegretto, Bülow convinced himself that the public demonstrations of approval were not sufficiently pronounced; he therefore encored the movement on his own account. Nor did his efforts to proselytize the listeners end there. At the conclusion of the work Bülow turned toward the audience and delivered an impromptu address, in which he set forth not only a fervid

THE SAN FRANCISCO SAVINGS AND LOAN

SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

JUNE 29th, 1918

Assets	\$59,397,625.20
Deposits	55,775,507.86
Reserve and Contingent Funds	2,286,030.34
Employees' Pension Fund	284,897.17

OFFICERS

JOHN A. BUCK, President
 GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
 E. T. KRUSE, Vice-President
 WILLIAM HERRMANN, Assistant Cashier
 A. H. MULLER, Secretary
 WM. D. NEWHOUSE, Assistant Secretary
 GOODFELLOW, EELLS, MOORE & ORRICK,
 General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
 GEO. TOURNY
 E. T. KRUSE
 A. H. R. SCHMIDT
 I. N. WALTER
 HUGH GOODFELLOW
 A. HAAS
 E. N. VAN BERGEN
 ROBERT DOLLAR

SELBY C. OPPENHEIMER'S CONCERT ATTRACTIONS

ONLY APPEARANCE IN
 SAN FRANCISCO THIS SEASON



LEOPOLD
GODOWSKY

World's Master Pianist

SAVOY THEATRE
 SUNDAY AFT., DEC. 29

MON. EVE., JAN. 13
 SUN. AFT., JAN. 19

SUPERB JOINT RECITALS

LUCY GATES and TRIO de LUTECE

American Coloratura Soprano

Barrere, flute; Salzedo, harp; Kefer, 'cello

Tickets for all Selby C. Oppenheimer Attractions at Sherman, Clay's

panegyric upon the genius of Brahms, but a stinging rebuke to those who had failed to give it due appreciation.

The instrumentation of the C minor symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettle-drums and strings.

I. The main movement is preceded by an Introduction (*Un poco sostenuto*, C minor, 6-8 time), the material of which is related to the matter presented in the following *Allegro*. The principal subject of this does not begin at the outset of the *Allegro* but in the first violins, four measures after it has started. This is worked over at considerable length, and the second theme makes its appearance in the wood-wind in E flat major.

The development is of great elaborateness. It opens with a working out of the principal subject, but all the material of the first part is woven into the contrapuntal fabric. The Recapitulation brings back the principal themes in the usual keys, and a coda, based on the material which opened the movement, brings this division of the symphony to an end.

II. (*Andante sostenuto*, E major, 3-4 time.) The theme opens in the strings. Sixteen measures after it has begun, the wood-wind brings forward a continuing section. This is followed by a new idea presented by the first violins, and a passage in which, in succession, the oboe and the clarinet take a prominent part. There is development, and a partial return of the material heard at the beginning of the movement, some of it being sung by a solo violin.

III. There is no scherzo, but in its place a movement (*Un poco allegretto e grazioso*, A flat major, 2-4 time), "which," says Grove, "is not a scherzo so much as a sort of national tune or folksong of simple sweetness and grace." The opening subject is brought forward by the clarinet, and later by the first violins.

Following this comes a new figure in the wood-wind, and there is a partial rehearing in the clarinet of the subject which opened the movement. The second part (in reality a Trio, although not so named on the score) brings forward a contrasting theme in B major, 6-8 time. The third part does not repeat the first in its entirety, nor even are the subjects presented thematically exact. This concluding division is in reality more of a suggestion that a re-presentation of the opening section.

IV. The Finale (in this trombones are employed for the first time in the work) opens with an Introduction (*Adagio*, C minor, 4-4 time) 61

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Loss of your valuables can best be guarded against by placing them in the great Vaults of MERCANTILE TRUST COMPANY OF SAN FRANCISCO, beyond the reach of Fire and Theft.

Six thousand Boxes, in twenty convenient sives.
Rates moderate.

Mercantile Trust Company of San Francisco

464 California Street,
San Francisco, California.

measures long. The three descending notes in the lower strings and double-bassoons are given development in later portions of the movement, and the theme in the first violins, immediately following them, is a foreshadowing of the principal subject of the main division. In the middle of the Introduction a passage of considerable import makes its appearance (*Piu Andante*, C major) in a motive for the first horn, the muted strings tremulously sustaining the harmony, and being reinforced by the sombre notes of the trombones.

The movement proper (*Allegro non troppo, ma con brio*, C major, 4-4 time) begins with the principal subject in the first violins.

At the production of the symphony in Vienna there was much talk about what was considered by many to be an intentional allusion in this subject to the opening theme of the Finale of Beethoven's Ninth Symphony. Of this similarity, which is more of spirit than of notes, Miss Florence May, in her biography of Brahms, wrote: "There is no doubt whatever that everybody who listens to Brahms' First Symphony thinks immediately on the entrance of the final *Allegro*, of Beethoven's Ninth. The association passes with the conclusion of the subject; Brahms' movement develops on its own lines, which do not resemble those of Beethoven."

The principal theme is followed by considerable development, in which figures the horn motive that had been heard in the course of the Introduction. The second subject is announced, *piano*, by the strings, the accompanying bass being taken from the three descending notes that opened the Introduction. There is a further melody of a vigorous character stated *ff* by the violins, and a triplet figure that plays an important part, following which the first theme returns more fully scored than at the beginning of the movement. Development and episodic material now succeed. The Recapitulation does not bring forward the principal theme, but the second subject in C minor. The movement closes (*Piu Allegro*, 2-2 time) with a Coda in which a new idea is announced by the strings.



PROGRAMME NOTES

::

CONTINUED

FANTASY FOR ORCHESTRA, "A NIGHT ON THE BALD MOUNTAIN"

Modest Moussorgsky
(1835-1881)

MOUSSORGSKY was educated in Petrograd at the School of St. Peter and St. Paul. For a time he served in the army, but finally decided to devote himself to music. In 1863, owing to material circumstances, he was obliged to re-enter Government service. He became, nevertheless, one of the most powerful figures in the Neo-Russian movement.

Besides his orchestral works, Moussorgsky has written a number of pieces for piano, several operas and numerous songs.

The following translation from the title page of the score shows that the work was completed and orchestrated by Rimsky-Korsakoff:

"Fantasy or musical sketch, 'Night on the Bald Mountain,' was originally written by Moussorgsky early in 1860 for piano and orchestra, the score for which was lost. A little later he arranged it for orchestra alone. In the course of time—with important modifications and the addition of a chorus, it was destined by him to be used for the Opera Ballet, 'Mlada.' In later years of his life he introduced into the work

WILLIAM SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)

is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco.

Phone: Prospect 2544



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

still other new elements intending it for the opera named 'The Village Fair.' Each time the work was left unfinished.

"When undertaking to get it in order with the aim of making of it a practicable concert piece, I took from the materials, which were left by the late composer, all that I considered best and most suitable for giving conciseness and aim to the work."

"N. RIMSKY-KORSAKOFF.

"St. Petersburg, 1886."



OVERTURE TO "THE BARTERED BRIDE"

Friedrich Smetana

Born March 2, 1824, Bohemia.
Died May 12, 1884, at Prague.

SMETANA spent six years in the composition of his opera, "The Bartered Bride." He made the first sketches in the summer of 1863 and completed the work in 1866. This opera was not Smetana's first. In 1863 he completed "Branibori v Cechach" ("Die Brandenburger in Böhmen"). He was accused of being a follower of Richard Wagner. It was declared that he could not compose in the national style. Now Smetana was a patriotic Bohemian; he loved his country and he loved also its music. It was his yearning to do for Bohemia what had not been done for it by other composers of his race, who had been content to imitate models from Italy, from Germany, from France. Fifteen years after "The Bartered Bride" had been produced, the master himself testified as to the reason for bringing his opera into existence. "I did not write it," he said, "because of any ambitious longings, but rather as a scornful defiance, for after my first opera I was accused of being a Wagnerite, one that could not accomplish anything in a light and popular style." The first production of "The Bartered Bride"—its Bohemian title is "Prodana nevesta"—was made at Prague, May 30, 1866. At this presentation of the opera the form of the work was not as it is now. It was at that time a true opera comique, in which the lyric was in two acts with only one scene set. In 1871 "The Bartered Bride" was sung for the first time in Petrograd, and for that performance of his work Smetana replaced the spoken dialogue by recitatives. In this form the opera is interpreted everywhere today. In the United States "The Bartered Bride" was heard for the first time at the Metropolitan Opera House, New York, February 19, 1909. The cast was as follows: Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adam Didur; Mischa, Adolf Muhlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle d'Huiller; Muff, Ludwig

Burgstaller. Gustav Mahler was the conductor. In Chicago the opera was performed first by the Metropolitan Opera Company at the Auditorium, April 30, 1910. The cast was practically the same as that which sang the work in New York. The overture had been played in Chicago for the first time at a Summer Night Concert, conducted by Theodore Thomas, July 2, 1888.

The period of the production of "The Bartered Bride" and of its success were, perhaps, the happiest days of Smetana's life. In later years he was destined to undergo tragic experiences. For a number of years he suffered from an affection of the right ear which took the form of occasional tinnitus. He attributed this to an attack of laryngeal catarrh which had lasted several weeks, but although the throat trouble yielded to treatment the affection of the ear became gradually worse. An examination of the case by a specialist resulted in the discovery that the left ear was also affected. But none could say what was the nature of the disease, and all remedies were applied in vain. On October 20, 1874, Smetana entirely lost the sense of hearing with the left ear, and the morning after he was totally deaf; nor did he ever hear again.

Yet Smetana was destined to endure a trial worse than that which he had made up his mind to bear with patient courage. His general health began to fail. He was assailed by gloomy fears as to the quality of his inspirations. The cool reception of his opera, "Cervena Stena," produced at Prague, October 27, 1882, persuaded him that he had no longer any message for the world; for the country and people which he loved so well. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said pathetically. And depression settled more deeply upon his soul. Upon his return to Jackenitz from Prague, Smetana disclosed symptoms of mental collapse. He was attacked by hideous delusions. His memory failed him. In 1884 his friend Srb put him into an asylum for the insane at Prague, and there Smetana died in utter eclipse of mind.

The material of the overture to "The Bartered Bride" is drawn partly from material in the opera itself. The principal subject begins at once in the strings and wood-wind (*Vivacissimo*, F major, 2-2 time). The latter half of this theme is given elaborate fugal treatment, and following this the second subject, in C major, is heard in the full orchestra. Development of the principal theme takes place, and with this there is episodic matter in the wood-wind. Fugal treatment is then resumed in the Recapitulation, whose second subject now appears in F. A brilliant coda brings the overture to a conclusion.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year.

To the following group of men and women is due the credit for its perpetuation.

Anderson, Frank B.	Davis, Winfield S.	Haas, Mrs. A.	Law, Dr. Hartland
Allen, The Wiley B. Co.	Deering, Chas. J.	Haas, Mrs. Wm.	Lawson, John
Allen, Mrs. Frances W.	Deering, Frank P.	Hale, P. C.	*Lawton, Mrs. G. T.
Allen, Watt H.	de Echequien, A.	Hale, R. B.	Lemare, Edwin H.
Anderson, Alden	de Guinee, Ch., Jr.	Hammersmith, Mrs. Alfred	Longfield, Mrs. A. L.
Ames, Mrs. Frank	De Forest, A. T.	Hammond, A. B.	Lent, Mrs. Eugene
Anderson, A. E.	De Pue, Edgar J.	Harris, Mr. & Mrs. Matthew A.	Levi, Mrs. Herman
Armsby, Geo. N.	De Young, M. H.	Hanna, Archbishop Edw. J.	Levison, Robert J.
Armsby, Mrs. J. K.	Dillman, Mrs. Chas.	Hanna, R. J.	Levison, L. O.
Armsby, J. K.	Diamond, E. R.	Hanna, Mrs. R. J.	Levison, J. B.
Arnstein, L.	Dinkelspiel, Samuel	Hayne, Mrs. Grace P.	Liebes, Mrs. Isaac
Bachman, Mrs. Simon	Dohrmann, A. B. C.	Hays, T. A.	Liebes, Leon
Babcock, Mrs. Wm.	Dohrman, F., Jr.	Hearst, Mrs. Phoebe A.	Liebmann, Maurice
Baldwin, Mrs. A. S.	Dollar Co., Robert	Hecht, Bert R.	Lillenthal, Mrs. J. Leo
Barth, J. & Co.	Donohoe, Mr. & Mrs. J. A.	Hecht, Miss Edith	Lillenthal, Mrs. Sophie
Barron, Mrs. E. B.	Drum, F. G.	Hecht, Elias M.	Lillenthal, Jesse W.
Bauer, Samuel	Drum, John S.	Heller, Mr. & Mrs. E. S.	Lisser, Dr. Louis
Baumgartner, Mrs. J. J.	Dunne, P. F.	Heller, E. L.	Linnard, D. M.
Beaver, The Misses	Durney, Joseph	Heller, Moses	Lowe, Mrs. Barbara
Bellevue Hotel Co.	Ehrman, Albert L.	Heller, Mrs. S. W.	Lowe, Benard
Bentley, C. H.	Ehrman, Sidney M.	Hellman, Mr. & Mrs. I. W., Jr.	Luce, G. W.
Bentley, R. I.	Ehrman, Mrs. S. W.	Hellman, Isaias W.	Mack, Mrs. A.
Beylard, E. D.	Elkins, Felton B.	Hellmann, H. G.	Mack, Harold L.
Blanding, Miss Lena	Eloesser, A.	Henry, C. A.	Mangels, Miss Agnes
Blanding, Gordon	Esberg, Mrs. Matilda	Henshaw, Mrs. W. G.	Maillard, Miss Louise M.
Blaney, Mrs. Chas. D.	Esberg, Mr. & Mrs. Milton H.	Herold, Rudolph Jr.	Manheim, Henry S.
Bliss, Walter D.	Eyre, Robert M.	Herrin, Wm. F.	Marcus, G.
Blumlein, Jacob	Eyre, Mrs. Edw.	Heuter, O. M.	Martin, Mrs. Eleanor
Booth, Mrs. F. E.	Faxon, Mrs. Ross S.	Heuter, Ernst C.	Martin, Walter S.
Borel, Antoine, Jr.	Fennimore, W. D.	Heuter, E. L.	Martin, Joseph
Bowles, P. E.	Felton, Chas. N., Jr.	Heuter, Mrs. E. L.	Matson, Mrs. William
Boyd, Mrs. John F.	Figenbaum, Julius	Herzstein, Dr. Morris	McBean, Peter McG.
Boyd, Miss Louise A.	Fischer, Mr. & Mrs. E. G.	Higgins, M. R.	McCormick, E. O.
Bourn, Wm. B.	Fitzhugh, Wm. M.	Hill, Harry	McCreary, Mrs. Fannie C.
Brandenstein, Edw.	Fleishhacker, Mrs. A.	Hill, Mrs. H. L. Sr.	McDade, Mrs. John J.
Branstien, Mrs. Manfred	Fleishhacker, Herbert	Hind, Geo. U.	McGregor, John A.
Brandenstein, Mrs. M. J.	Fleishhacker, Mortimer	Holmes, Howard C.	McKee, John D.
Brenner, Gustave	Flood, Mrs. J. L.	Holton, L. V.	McNear, Geo. W.
Britton, John A.	Ford, Mrs. E. T.	Hood, Wm.	McNear, S. B.
Brobeck, W. I.	Forderer, Mrs. G. S.	Hooker, Mrs. Katherine P.	Meertief, Rosa Natalie
Bromfield, Mrs. D. Gordon	Franklin, Dr. Walter Scott	Hooker, C. Osgood	Meyer, Geo. H. C.
Brooke, Mrs. John F.	A Friend	Hooper, John A.	Meyer, Mrs. H. L. E.
Brown, Arthur M.	A Friend	Hopkins, E. W.	Meyer, J. Henry
Buck, Mrs. John A.	A Friend	Hopkins, Georgina C.	Meyer, Miss Viola S.
Burgess, R. N.	Fries, Wm.	Hopkins, Timothy	Meyerfelt, Mr. & Mrs. M., Jr.
Burnett, Mrs. W. S.	Gartenlaub, Mrs. Alice	Horst, E. Clemens	Miller, C. O. G.
Buchanan, Mrs. A. N.	Gerstle, Mrs. Hannah	Houser, Mrs. Maxwe	Michels, Leopold
Byrne, James W.	Gerstle, Mark L.	Hovey, Chester L.	Moffitt, Dr. H. C.
Cahn, Mayer I.	Gerstle, Wm. L.	Humburg, J. F.	Moffitt, James K.
Cameron, Geo. T.	Ghirardelli, D.	Huntington, M. S. Marion	Moore, Mrs. A. A. Jr.
Carton, Henry	Giannini, A. P.	Irwin, Mrs. Fannie M.	Moore, Chas. C.
Chamberlain, Selah	*Gibbs, Mrs. Geo. W.	Isenberg, Mrs. Virginia	Moore, Mrs. R. S.
Chanslor, J. A.	Goldstein, Alexander	Jackling, D. C.	Morrison, A. F.
Christenson, E. A.	Goldstein, S. L.	Jacobi, J. J.	Morse, Lester L.
Clarke, Mrs. C. W.	Goodrich, Mrs. Chauncey S.	Jacoby, P. I.	Morshead, Etta C.
Clark, Warren D.	Goodrich, Chauncey S.	Johnson, Mrs. Frank S.	Monteagle, Mr. & Mrs. L. F.
Clement School, The Ada	Graham, Mrs. Jas. H.	Johnson, C. R.	Mulcahy, R. E.
Coffey, Dr. & Mrs. W. B.	Grant, Joseph D.	Johnson, S. O.	Musto, Mrs. Joseph
Coffin, Mrs. Jas.	Graves, Mrs. Walker C.	Johnson, Wm. Pierce	Neilson, Kate Felton
Coleman, Miss Janet	Green, Chas. E.	Judson, Mrs. Chas. C.	Neustader, Mrs. David
Coleman, Miss Persis H.	Greenebaum, Emil	Kahn, Frederick	Newhall, W. Mayo
Coleman, S. Waldo	Greenebaum, Mrs. Morris	Kennedy, Robert A.	Nickel, Mrs. J. LeRoy
Comyn, W. Leslie	Greene, Mrs. Louis C.	Kaufmann, Wm.	Nuttall, Mrs. J. R. K.
Cook, C. W.	Gregg, Wellington Jr.	King, Homer S.	O'Connor, Frances C.
Cooper, Geo. D.	Gregory, Mr. & Mrs. Warren	Kingsbury, K. R.	Ohlandt, Mr. & Mrs. H. W.
Cowell, Mrs. Ernest V.	Griffith, Miss A. A.	Kittle, Mrs. Harriet DeWitt	Ohlandt, Mrs. Nicholas
Cox, E. H.	Griffith, Mrs. Edwin L.	Kirkwood, Mrs. Robt. J.	Pacific Musical Society
Crocker, Chas. H.	Griffin, Frank W.	Knight, Mrs. Elizabeth J.	Phelan, James D.
Crocker, Chas. T.	Guggenlime, Berthold	Kohn, Mrs. Geo. A.	*Parrott, John
Crocker, Mrs. H. J.	Guggenlime, Mrs. Leon	Koster, Frederick J.	Pauson, Frank & Sons
Crocker, Wm. H.	*Guggenlime, D. J.	Koshland, Mrs. M. S.	Payson, Albert H.
Cushing, Mrs. O. K.	Gunst, M. A.	Koshland, Max	Payson, Mrs. A. J. Parrott
Davenport, Sallie	Gunst, Morgan A.	Lathrop, Mrs. Chas. G.	Penoyer, C. W.
Davis, D. G.	Hall, Frederick W.	Lavenson, A. S.	Perrin, Mr. & Mrs. John

Subscribers to the Guarantee Fund

Peterson, Mrs. Ferdinand C.
Pierce, Mrs. Ira
Pierce Arrow Pacific Sales Co.
Pischel, Mrs. Kaspar
Pond, Sarah C.
Porter, Mrs. M. C.
Putnam, Osgood
Raiss, Albert
Raiss, Carl
*Ranschoff, L.
Redington, Wm. P.
Reid, Merritt J.
Reid, J. W.
Robbins, Mrs. Lloyd
Robbins, Mrs. Reuel D.
Rolph, Geo. M.
Rolph, Mrs. James Jr.
Roos, Geo. H.
Rosenbaum, Mrs. Sigmund D.
Rosenberg, Abraham
Rosenberg, Max L. & Adolph
Rosseter, J. H.
Rosenstock, Mrs. S. W.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Sampson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schlesinger, B. F.
Schilling, August
Schilling, Miss Elsa

Schloss, Mrs. Florence F.
Schmidt, A. H. R.
Shreve & Co.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, Louis A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. Henry T.
Seale, Mrs. Jessie D.
Senon, Wm. T.
Severance, J. S.
Sharp, Mrs. A. M.
Sherman, Mrs. Louise T.
Sherman, Clay & Co.
Silverberg, J. S.
Simon, Mrs. Alfred
Simon, Mrs. Hattie
Sinsheimer, Henry
Sinsheimer, Mrs. B.
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon
Sloss, Louis
Sloss, Mrs. Louis
Sloss, Hon. M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spreckels, A. B.
Spreckels, Jno. D.

Sproule, Mr. & Mrs. Wm.
Spieker, Mrs. J. J.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
Strassburger, I.
St. Goar, Mrs. Henry
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, John G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Mrs. Alfred S.
Uhl, Geo.
Van Sicken, F. W.
Volkmann, Geo. F.
von Eck, Mrs. T. C.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. Talbot C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. Andrew, Jr.
Welch, Mrs. Berthe L.
Wheeler, Mrs. Chas. S.
Whitley, Henry A.

Whitney, Mrs. Arthur L.
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Whittell, George
Winslow, Mrs. S. Stetson
Wise, Otto Irving
Worden, Clinton E.
Wormser, Mrs. Gustav
Wright, Mrs. J. B.
Zellerbach, J. C.

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pingst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

* In Memorium

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

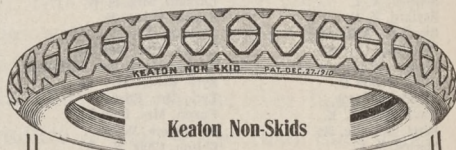
or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the

Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:
1600 Baker St. corner Bush

MISS LOUISA BIGNONE

150 25th Avenue

PRIVATE INSTRUCTION IN ITALIAN

Phone: Pacific 2579

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzel-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Musical Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction—its power is so **marvelous** that it is almost impossible to comprehend, much less adequately describe. This great instrument was given to the world by the **Aeolian Company**, makers of the Pianola, the original of all Player Instruments.

¶ The Duo-Art is a “reproducing” piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the Duo-Art is a “regular” Piano to be played by hand.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (Stroud Uprights only). Truly **the musical instrument De Luxe** is the Duo-Art Piano—and yet with the range of prices, there is a model suitable for every home.

¶ You must hear this wonderful instrument—we will gladly play it for you. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

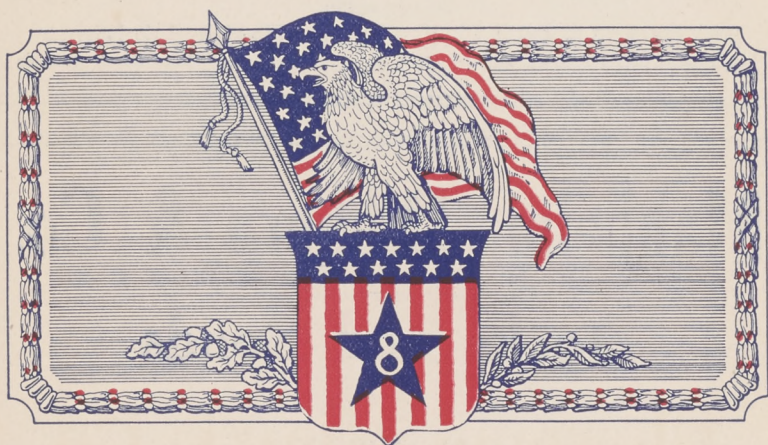
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended

Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

THIRD POPULAR CONCERT

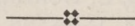
GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, January 12, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Zampa".....HEROLD
2. Valse TristeSIBELIUS
3. Scènes PittoresquesMASSENET
 Marche
 Air de Ballet
 Angelus
 Fête Bohème

INTERMISSION

4. Overture, "The Fledermaus" (The Bat)..JOHANN STRAUSS
5.

a. Solvejg's Song	}GRIEG
b. Wedding Procession		
6.

a. SerenadeSAINT-SAËNS
b. Loin du bal.....	GILLET
7. The Preludes.....LISZT

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Second Popular Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, December 22, 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

ALL TSCHAIKOWSKY PROGRAMME

National Anthem

1. Pathétique Symphony No. 6, Op. 74

(by request)

Adagio, Allegro non troppo
Allegro, con grazia
Allegro, molto vivace
Finale, Adagio lamentoso

INTERMISSION

2. Italian Caprice

3. Nutcracker Suite

(by request)

I. Miniature Overture

- a. March
b. Dance of the "Fée Dragée"
c. Russian Dance
d. Arabian Dance
e. Chinese Dance
f. Dance of the "Mirlitons"

III. Dance of the Flowers

4. Overture, "The Year 1812," Op. 49

ANNOUNCEMENT

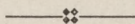
THIRD PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, January 3, at 3:00 o'clock

Sunday Afternoon, January 5, at 2:30 o'clock

Soloist—HORACE BRITT—Violoncellist



PROGRAMME

1. First Symphony (E Minor).....SIBELIUS
Andante ma non troppo—Allegro energico
Andante (ma non troppo lento)
Scherzo—Allegro
Finale (Quasi una Fantasia)

INTERMISSION

2. SchelomoERNEST BLOCH
(Hebrew Rhapsody for 'Cello Solo and Orchestra)
First time in San Francisco

HORACE BRITT

3. Overture, "Leonore" No. 3.....BEETHOVEN

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 9:00 A. M. on days of Concerts.

::

PROGRAMME NOTES

::

SYMPHONY NO. 6 ("PATHETIC"),
B MINOR, OP. 74Peter Ilich Tschaikowsky
1840-1893

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, of doubt in his own genius as a creator, Tschaikowsky destroyed his work. " . . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable." Thus the Russian master wrote to Davidow in December, 1892.

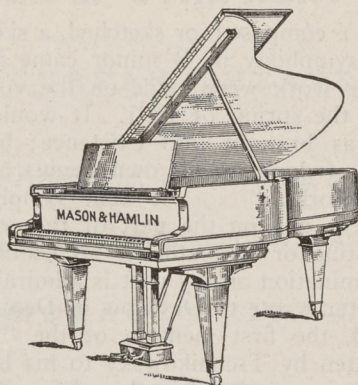
In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occupying his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the Autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a programme; but a programme of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Programme Symphony' (No. 6). This programme is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great *Allegro*, but an *Adagio* of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky had alluded to in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him. In this same month he writes to his favorite nephew, Davidow,* that the symphony is quite the best, and particularly the most sincere of any

* The "Pathetic" symphony is dedicated to him.

SUPREME
IN
TONE AND DURABILITY



Mason & Hamlin

PIANOS

have won pre-eminence by reason of their intrinsic merit. Their development began where that of other pianos left off, adding new features of construction and resulting in extraordinary beauty of tone and unequalled durability. Everywhere musicians have recognized their unrivaled excellence and are proclaiming them the finest pianos the world has ever seen.

An inspection of these pianos will be of interest to you. Whether an intending purchaser or not, you are cordially invited to call.



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

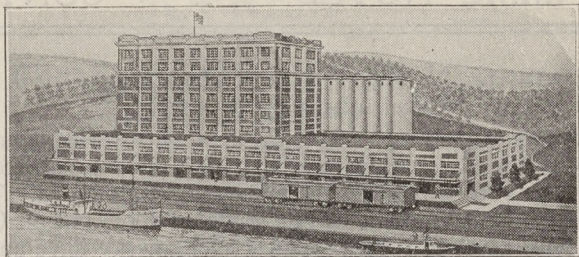
work he had written. "I love it," said Tschaikowsky, "as I have never loved any one of my musical offsprings before."

The symphony was composed at Klin, a two-storied country house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin never to return. Did Tschaikowsky have any premonition that he was viewing for the last time the surroundings that he loved? Was the symphony to him the testament of death that the Requiem was to Mozart? It is certain that some such feeling was uppermost in his mind as Tschaikowsky passed out with his work en route to St. Petersburg. As the train sped through Frolovskoe, and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Tanciew his desire to find a last resting place in the tranquil field of death that he had passed.

And so, in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The Sixth Symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outward influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply moved feeling that later the symphony aroused there was but little evidence at the first production.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "programme symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision. Suddenly the word "Pathetic" occurred to him, and Modeste turned back to suggest it to his brother. "I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste. Splendid! Pathetic!' Then and there he added to the score the title by which the symphony has always been known."

On November 1, Tschaikowsky went to a performance of Ostrowsky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warlamow concerning spiritualism. The actor in his jesting way protested against "those abominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snub-nosed horror; it will not come to snatch



SPERRY FLOUR CO.

General Offices

San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



us off just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

The first performance of Tschaikowsky's symphony given in America was at a concert of the New York Symphony Society, March 16, 1894. The symphony is scored for three flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, gong, bass drum, cymbals and strings.

I. There is an Introduction (*Adagio*, B minor, 4-4 time) eighteen measures long, in which the principal theme of the main movement is foreshadowed in the sombre subject put forward at once by the bassoon.

Allegro non troppo (same time and key). The lower strings announce the principal theme.

There is much development of this and of subsidiary material—particularly of sixteenth note figure tossed back and forth between the strings and wind. There is a cumulative crescendo leading to a climax, which, subsiding, leaves the violoncellos muttering beneath the sinister chords set forth by the tuba and trombones. The second theme enters in the violins and 'cellos after this. Another section of the subject follows and the first division of the theme returns with more sonorous instrumentation. There is a general subsidence, and the clarinet sings very softly a closing reminiscence of the subject.

With a *fortissimo* chord the Development is ushered in with fierce passages in the strings. The principal theme is worked out by the first violins and the basses successively. Episodical matter is interpolated with the development of the principal theme; but there is no development of the second subject. The Recapitulation presents the same subject as before. The second theme appears in B major. The *Coda* brings forward a new idea, in which, over a descending passage, *pizzicato*, in the strings, the brass intone a solemn subject.

II. (*Allegro con grazia*, D major, 5-4 time.) The theme commences at once in the violoncellos.

The whole first portion of the movement is built on this material. The *Trio* brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettledrums.

This organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a *coda*, based, like the *trio*, on an organ-point.

III. (*Allegro molto vivace*, G major, 12-8, 4-4 time.) The move-

THE CONGO

A Cycle of Song for Baritone

Poem by Vachel Lindsay Music by Arthur Bergh

Price, \$1.15, postage extra.

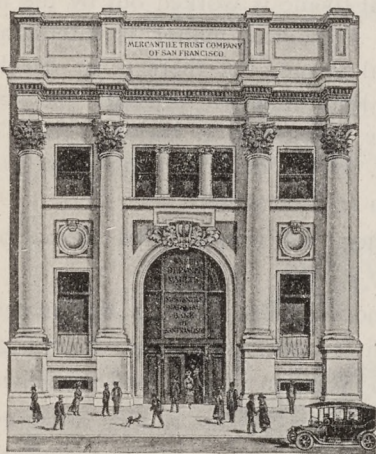
Not so much a song cycle as three graphic and picturesque musical scenes, in which a virile baritone voice will find play for humorous, dramatic, and weird expression. The poem is startling, original, united to music of striking power, in which negro tunes are thematically employed with modern resourcefulness. The result is a bizarre but sympathetic interpretation of racial traits of unique interest in American life and art.

"In many ways it is the most admirable cycle that has been done in our country in many a day. Mr. Bergh has melody, he is harmonically sensitive and his workmanship is flawless."—A Walter Kramer in "Musical America."

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



PUT YOUR PROPERTY IN TRUST

If you provide that your estate shall be handled by this Company as trustee, it will have the advantage of business-like, safe and economical management, exact accounting, and the knowledge of men having wide business experience.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

ment opens with the light figure heard alternately in the strings and wood-wind, a subject which is given extensive development.

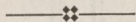
In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite theme put forward in E major by the clarinet, with the triplet figure dancing beneath it in the lower strings.

There is development of this material, following which the first portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

IV. (*Adagio lamentoso*, B minor, 3-4 time.) This movement is based on two themes, of which the first is set forth, without introduction, by the strings.

The second subject is given to the violins and violas over a syncopated figure in the horns.

After this theme has been worked over to a sonorous climax a return is made to the subject which opened the movement. At the close of this there are ten measures in which the brass intone solemn harmonis, after which the *coda* sets in with a subject in the muted strings, derived from the second theme. The whole of this section is built on the organ-point of syncopated B's played by the double basses.



ITALIAN CAPRICCIO

PETER ILICH TSCHAIKOWSKY was a prolific writer, having to his credit 107 songs, six symphonies and many tone poems, suites and fantasies. He also composed one concerto for violin and orchestra.

The Capriccio Italian was written during the winter of 1879-1880 at Rome, and was first performed in Moscow, December 8, 1880. The work is dedicated to Karl Davidoff, 'cellist.

Writing of this work to a friend, Tschaikowsky said: "Thanks to the beautiful tunes, some of which I have taken in part from selections, some of which I have heard in the streets, this fantasia will be very effective."

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

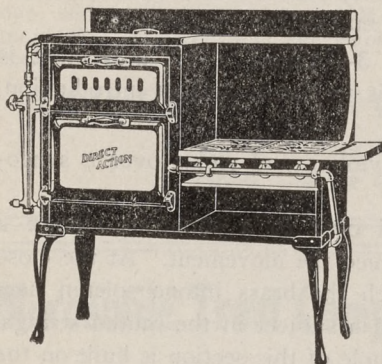
Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....	\$17,000,000
June 29, 1918.....	74,000,000

RESOURCES OVER ONE HUNDRED MILLION DOLLARS

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

**SCHLUETER-BEECHER
Co.**

755 Mission Street

HARMONY OF COLOR MAKES OUR WORK DISTINCTIVE



Main Office and Factory

Second Street at Bryant

SAN FRANCISCO

MOUNT DIABLO CEMENT

Awarded Gold Medal P. P. I. E.

COWELL SANTA CRUZ LIME

Always used where Quality Counts

ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

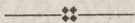
SUITE, FROM THE BALLET
"NUTCRACKER," OP. 71-A

THE fairy ballet "Casse-Noisette" (Nut-Cracker, in two acts—Tschaikowsky's Op. 71) made its appearance in 1892; it was in fifteen numbers originally, the composer having subsequently arranged therefrom the suite now played (Op. 71-a).

The first number (in B flat major, *Allegro giusto* and 2-4 time) is, as its name implies, a little overture—a sort of "Sonatina" movement (*i. e.*, a sonata-form minus the free-fantasia section) developed from the conventional two themes, the first being stated at the start (in B flat major), and the second—a more sustained melody, following shortly (in F major).

The second number consists of a group of "Characteristic dances"—(a) March, (b) Dance of the Bonbon Fairy, (c) Trepak-Russian Dance, (d) Arabian Dance, (e) Chinese Dance, and (f) Toy-Pipe Dance—whose titles are self-explanatory.

The third and last number—in D major, *Tempo di Valse* and 3-4 time—is one of Tschaikowsky's most buoyant and attractive waltzes, bringing the suite to an agreeable and effective conclusion.

OVERTURE SOLENNELLE,
"THE YEAR 1812," OP. 49

ACCORDING to a letter written by Tschaikowsky to a friend, the overture "The Year 1812" was composed as the result of a commission to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of a new church at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, the day on which the advance of the Army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This battle, so significant in European history, furnished the inspiration for Tschaikowsky's thrilling overture. The theme of the introduction is drawn from a Russian hymn, "God, Preserve Thy People," and this is soon succeeded by the vividly picturesque "battle music." The fight has begun, and the French, at the first, have matters all their own way. High above the tumult are heard fragments of the "Marseillaise," but soon a theme of obvious Russian extraction appears (a folk-song from the Government of Novgorod), the two motives

alternating as the fight gives advantage, first to one side and then the other. As time goes on, the Russian theme becomes more and more predominant, and the "Marseillaise" dies gradually away. Napoleon is beaten, and his army is in retreat. The victorious Russians give themselves up to rejoicing; bells peal joyously and the fine rhythmic melody of the Russian national hymn is heard triumphantly thundered out by the brasses and full orchestra.



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

JUNE 29th, 1918

Assets	\$59,397,625.20
Deposits	55,775,507.86
Reserve and Contingent Funds	2,286,030.34
Employees' Pension Fund	284,897.17

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year.

To the following group of men and women is due the credit for its perpetuation.

Anderson, Frank B.	Davis, Winfield S.	Haas, Mrs. A.	Law, Dr. Hartland
Allen, The Wiley B. Co.	Deering, Chas. J.	Haas, Mrs. Wm.	Lawson, John
Allen, Mrs. Frances W.	Deering, Frank P.	Hale, P. C.	*Lawton, Mrs. G. T.
Allen, Watt H.	de Echeguren, A.	Hale, R. B.	Lemare, Edwin H.
Anderson, Alden	de Guignee, Ch., Jr.	Hammersmith, Mrs. Alfred	Lengfeld, Mrs. A. L.
Ames, Mrs. Frank	De Forest, A. T.	Hammond, A. B.	Lent, Mrs. Eugene
Anderson, A. E.	De Pue, Edgar J.	Harris, Mr. & Mrs. Matthew A.	Levi, Mrs. Herman
Armsby, Geo. N.	De Young, M. H.	Hanna, Archbishop Edw. J.	Levison, Robert J.
Armsby, Mrs. J. K.	Dillman, Mrs. Chas.	Hanna, R. J.	Levison, L. O.
Arnsstein, L.	Dimond, E. R.	Hanna, Mrs. R. J.	Levison, J. B.
Bachman, Mrs. Simon	Dinkelspiel, Samuel	Hayne, Mrs. Grace P.	Liebes, Mrs. Isaac
Babcock, Mrs. Wm.	Dohrmann, A. B. C.	Hays, T. A.	Liebes, Leon
Baldwin, Mrs. A. S.	Dohrmann, F., Jr.	Hearst, Mrs. Phoebe A.	Liebmann, Maurice
Barth, J. & Co.	Dollar Co., Robert	Hecht, Bert R.	Lillenthal, Mrs. J. Leo
Barron, Mrs. E. B.	Domohoe, Mr. & Mrs. J. A.	Hecht, Miss Edith	Lillenthal, Mrs. Sophie
Bauer, Samuel	Drum, F. G.	Hecht, Elias M.	Lillenthal, Jesse W.
Baumgartner, Mrs. J. J.	Drum, John S.	Heller, Mr. & Mrs. E. S.	Lisser, Dr. Louis
Beaver, The Misses	Dunne, P. F.	Heller, E. L.	Linnard, D. M.
Belleuve Hotel Co.	Durney, Joseph	Heller, Moses	Lowe, Mrs. Barbara
Bentley, C. H.	Ehrman, Albert L.	Heller, Mrs. S. W.	Lowe, Benard
Bentley, R. I.	Ehrman, Sidney M.	Hellman, Mr. & Mrs. I. W., Jr.	Luce, G. W.
Beylard, E. D.	Ehrman, Mrs. S. W.	Hellman, Isaias W.	Mack, Mrs. A.
Blanding, Miss Lena	Elkins, Felton B.	Hellmann, H. G.	Mack, Harold L.
Blanding, Gordon	Eloesser, A.	Henry, C. A.	Mangels, Miss Agnes
Blaney, Mrs. Chas. D.	Esberg, Mrs. Matilda	Henshaw, Mrs. W. G.	Maillard, Miss Louise M.
Bliss, Walter D.	Esberg, Mr. & Mrs. Milton H.	Herold, Rudolph Jr.	Manheim, Henry S.
Blumlein, Jacob	Eyre, Robert M.	Herrin, Wm. F.	Marcus, G.
Booth, Mrs. F. E.	Eyre, Mrs. Edw.	Heuter, O. M.	Martin, Mrs. Eleanor
Borel, Antoine, Jr.	Faxon, Mrs. Ross S.	Heuter, Ernst C.	Martin, Walter S.
Bowles, P. E.	Fennimore, W. D.	Heuter, E. L.	Martin, Joseph
Boyd, Mrs. John F.	Felton, Chas. N., Jr.	Herzstein, Dr. Morris	Matson, Mrs. William
Boyd, Miss Louise A.	Figenbaum, Julius	Higgins, M. R.	McBean, Peter McG.
Bourn, Wm. B.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	McCormick, E. O.
Brandenstein, Edw.	Fitzhugh, Wm. M.	Hill, Mrs. H. L. Sr.	McCreary, Mrs. Fannie C.
Branstien, Mrs. Manfred	Fleishhacker, Mrs. A.	Hind, Geo. U.	McDade, Mrs. John J.
Brandenstein, Mrs. M. J.	Fleishhacker, Herbert	Holmes, Howard C.	McGregor, John A.
Brenner, Gustave	Fleishhacker, Mortimer	Holton, L. V.	McKee, John D.
Britton, John A.	Flood, Mrs. J. L.	Hood, Wm.	McNear, Geo. W.
Brobeck, W. I.	Ford, Mrs. E. T.	Hooker, Mrs. Katherine P.	McNear, S. B.
Bromfield, Mrs. D. Gordon	Forderer, Mrs. G. S.	Hooker, C. Osgood	Meertief, Rosa Natalie
Brooke, Mrs. John F.	Franklin, Dr. Walter Scott	Hooper, John A.	Meyer, Geo. H. C.
Brown, Arthur M.	A Friend	Hopkins, E. W.	Meyer, Mrs. H. L. E.
Buck, Mrs. John A.	A Friend	Hopkins, Georgina C.	Meyer, J. Henry
Burgess, R. N.	A Friend	Hopkins, Timothy	Meyer, Miss Viola S.
Burnett, Mrs. W. S.	Fries, Wm.	Horst, E. Clemens	Meyerfelt, Mr. & Mrs. M., Jr.
Buchannan, Mrs. A. N.	Gartenlaub, Mrs. Alice	Houser, Mrs. Maxwe	Miller, C. O. G.
Byrne, James W.	Gerstle, Mrs. Hannah	Hovey, Chester L.	Michels, Leopold
Cahn, Mayer I.	Gerstle, Mark L.	Humburg, J. F.	Moffitt, Dr. H. C.
Cameron, Geo. T.	Gerstle, Wm. L.	Huntington, Miss Marion	Moffitt, James K.
Carton, Henry	Ghirardelli, D.	Irwin, Mrs. Fannie M.	Moore, Mrs. A. A. Jr.
Chamberlain, Selah	Giannini, A. P.	Isenberg, Mrs. Virginia	Moore, Chas. C.
Chanstor, J. A.	*Gibbs, Mrs. Geo. W.	Jackling, D. C.	Moore, Mrs. R. S.
Christenson, E. A.	Goldstein, S. L.	Jacobi, J. J.	Morrison, A. F.
Clarke, Mrs. C. W.	Goldstein, Alexander	Jacoby, P. I.	Morse, Lester L.
Clark, Warren D.	Goodrich, Mrs. Chauncey S.	Johnson, Mrs. Frank S.	Morshead, Etta C.
Clement School, The Ada	Goodrich, Chauncey S.	Johnson, C. R.	Monteagle, Mr. & Mrs. L. F.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Johnson, S. O.	Mulcahy, R. E.
Coffin, Mrs. Jas.	Grant, Joseph D.	Johnson, Wm. Pierce	Musto, Mrs. Joseph
Coleman, Miss Janet	Graves, Mrs. Walker C.	Judson, Mrs. Chas. C.	Nelson, Kate Felton
Coleman, Miss Persis H.	Green, Chas. E.	Kahn, Frederick	Neustadter, Mrs. David
Coleman, S. Waldo	Greenebaum, Emil	Kennedy, Robert A.	Newhall, W. Mayo
Comyn, W. Leslie	Greenebaum, Mrs. Morris	Kaufmann, Wm.	Nickel, Mrs. J. LeRoy
Cook, C. W.	Greene, Mrs. Louis C.	King, Homer S.	Nuttall, Mrs. J. R. K.
Cooper, Geo. D.	Gregg, Wellington Jr.	Kingsbury, K. R.	O'Connor, Frances C.
Cowell, Mrs. Ernest V.	Gregory, Mr. & Mrs. Warren	Kittle, Mrs. Harriet DeWitt	Ohlandt, Mr. & Mrs. H. W.
Cox, E. H.	Griffith, Miss A. S.	Kirkwood, Mrs. Robt. J.	Ohlandt, Mrs. Nicholas
Crocker, Chas. H.	Griffith, Mrs. Edwin L.	Knight, Mrs. Elizabeth J.	Pacific Musical Society
Crocker, Chas. T.	Griffin, Frank W.	Kohn, Mrs. Geo. A.	Phelan, James D.
Crocker, Mrs. H. J.	Guggenhieme, Berthold	Koster, Frederick J.	*Parrott, John
Crocker, Wm. H.	Guggenhieme, Mrs. Leon	Koshland, Mrs. M. S.	Pauson, Frank & Sons
Cushing, Mrs. O. K.	*Guggenhieme, D. J.	Koshland, Max	Payson, Albert H.
Davenport, Sallie	Gunst, M. A.	Lathrop, Mrs. Chas. G.	Payson, Mrs. J. J. Parrott
Davis, D. G.	Gunst, Morgan A.	Lavenson, A. S.	Penoyer, C. W.
	Hall, Frederick W.		Perrin, Mr. & Mrs. John

Subscribers to the Guarantee Fund

Peterson, Mrs. Ferdinand C.
 Pierce, Mrs. Ira
 Pierce Arrow Pacific Sales Co.
 Pischel, Mrs. Kaspar
 Pond, Sarah C.
 Porter, Mrs. M. C.
 Putnam, Osgood
 Raiss, Albert
 Raiss, Carl
 *Ransohoff, L.
 Redington, Wm. P.
 Reid, Merritt J.
 Reid, J. W.
 Robbins, Mrs. Lloyd
 Robbins, Mrs. Reuel D.
 Rolph, Geo. M.
 Rolph, Mrs. James Jr.
 Roos, Geo. H.
 Rosenbaum, Mrs. Sigmund D.
 Rosenberg, Abraham
 Rosenberg, Max L. & Adolph
 Rosseter, J. H.
 Rosenstock, Mrs. S. W.
 Rothschild, John
 Rothschild, Dr. Max
 Sachs, Sanford L.
 Sampson, Mrs. R.
 San Francisco Musical Club
 Saroni, Louis
 Schlesinger, B. F.
 Schilling, August
 Schilling, Miss Elsa

Schloss, Mrs. Florence F.
 Schmidt, A. H. R.
 Shreve & Co.
 Schubert Quartette
 Schwabacher, Mrs. A.
 Schwabacher, Louis A.
 Schwabacher, Mrs. Louis
 Schwabacher, Mrs. Ludwig
 Scott, Mrs. Henry T.
 Seale, Mrs. Jessie D.
 Sesnon, Wm. T.
 Severance, J. S.
 Sharp, Mrs. A. M.
 Sharon, Mrs. Louise T.
 Sherman, Clay & Co.
 Silverberg, J. S.
 Simon, Mrs. Alfred
 Simon, Mrs. Hattie
 Sinsheimer, Henry
 Sinsheimer, Mrs. B.
 Slack, Chas. W.
 Sloss, Joseph
 Sloss, Leon
 Sloss, Louis
 Sloss, Mrs. Louis
 Sloss, Hon. M. C.
 Smith, James B.
 Smith, Robt. Hays
 Smith, Sidney V.
 Smith, W. T.
 Spreckels, A. B.
 Spreckels, Jno. D.

Sproule, Mr. & Mrs. Wm.
 Spieker, Mrs. J. J.
 Stahl, Adolfo
 Stern, Jacob
 Stern, Sigmund
 Strassburger, I.
 St. Goar, Mrs. Henry
 Sussman, Mrs. S.
 Sutro, Chas.
 Sutro, Oscar
 Sutton, John G.
 Thorsen, Mrs. W. R.
 Tognazzini, T. C.
 Tourny, Geo.
 Tubbs, Mrs. Alfred S.
 Uhl, Geo.
 Van Sicklen, F. W.
 Volkmann, Geo. F.
 von Eck, Mrs. T. C.
 Waldeck, Herman
 Walker, Mrs. Cyrus
 Walker, Mrs. Talbot C.
 Walter, Mrs. C. R.
 Walter, Mrs. I. N.
 Ward, Dr. Florence N.
 Weeks, G. K.
 Weinstock, Mrs. H.
 Weir, Mrs. W. B.
 Welch, Mrs. Andrew, Jr.
 Welch, Mrs. Berthe L.
 Wheeler, Mrs. Chas. S.
 Whitley, Henry A.

Whitney, Mrs. Arthur L.
 Wiel, Eli H.
 Williams, Miss Margaret
 Williar, H. R.
 Whittell, George
 Winslow, Mrs. S. Stetson
 Wise, Otto Irving
 Worden, Clinton E.
 Wormser, Mrs. Gustav
 Wright, Mrs. J. B.
 Zellerbach, J. C.

ASSOCIATE MEMBERS

Booth, Miss Jean
 Cope, Mrs. Walter B.
 Faye, Mrs. H. P.
 Fontana, M. J.
 Girard, Mrs. Frank
 Livermore, Mrs. H. P.
 Livermore, N. B.
 MacLeod, Mrs. R. F.
 Mayer, Henry L.
 McKinstry, Miss Laura
 Miller, H. M. A.
 Mitau, Mrs. Morris
 Pingst, Mrs. Florence P.
 Rosenblatt, Mrs. Arthur
 Schussler, Mrs. Toby
 Shreve, Treat & Eacret
 Zech, Frederick

* In Memorium

DRINK CASWELL'S COFFEE

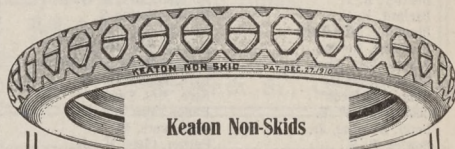
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:
1600 Baker St. corner Bush

MISS LOUISA BIGNONE

150 25th Avenue

PRIVATE INSTRUCTION IN ITALIAN

Phone: Pacific 2579

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzel-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Musical Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction—its power is so **marvelous** that it is almost impossible to comprehend, much less adequately describe. This great instrument was given to the world by the **Aeolian Company**, makers of the Pianola, the original of all Player Instruments.

¶ The Duo-Art is a “reproducing” piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the Duo-Art is a “regular” Piano to be played by hand.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (Stroud Uprights only). Truly **the musical instrument De Luxe** is the Duo-Art Piano—and yet with the range of prices, there is a model suitable for every home.

¶ You must hear this wonderful instrument—we will gladly play it for you. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

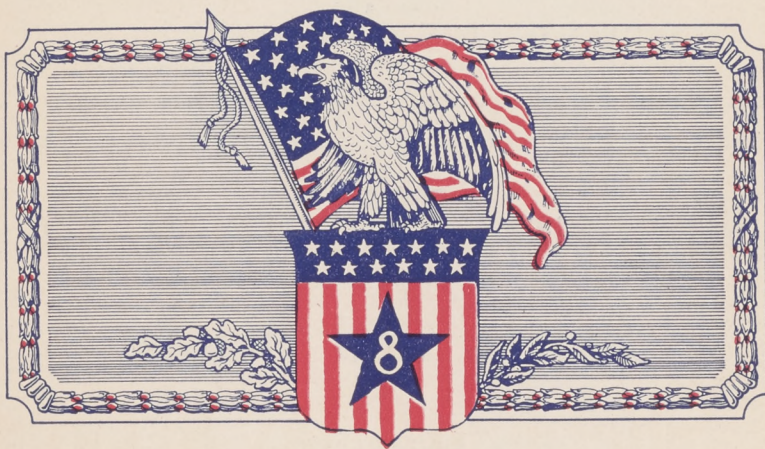
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— :: —
Eighth Season

— :: —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended

Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

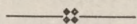
ANNOUNCEMENT

FOURTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, January 17, at 3:00 o'clock

Sunday Afternoon, January 19, at 2:30 o'clock



PROGRAMME

1. Symphony No. 2, C Major, Op. 61.....SCHUMANN
Sostenuto assai—Allegro ma non troppo
Scherzo—Allegro vivace
Adagio espressivo
Finale—Allegro molto vivace

INTERMISSION

2. Sadko, Symphonic Poem.....RIMSKY-KORSAKOW
First time in San Francisco
3. Overture, "Le Baruffe Chiozotte".....SINEGAGLIA
First time in San Francisco

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Third Pair of Symphony Concerts

181st and 182nd Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, January 3, at 3:00 o'clock

Sunday Afternoon, January 5, at 2:30 o'clock

Soloist — HORACE BRITT — Violoncellist

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

PROGRAMME

National Anthem

1. SIBELIUS.....First Symphony (E Minor)

Andante ma non troppo—Allegro energico

Andante (ma non troppo lento)

Scherzo—Allegro

Finale (Quasi una Fantasia)

INTERMISSION

2. ERNEST BLOCH.....Schelomo

(Hebrew Rhapsody for 'Cello Solo and Orchestra)

First time in San Francisco

HORACE BRITT

3. BEETHOVEN.....Overture, "Leonore" No. 3

THIRD POPULAR CONCERT

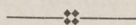
GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, January 12, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Zampa"HEROLD
2. Valse TristeSIBELIUS
3. Scènes PittoresquesMASSENET
 Marche
 Air de Ballet
 Angelus
 Fête Bohème

INTERMISSION

4. Overture, "The Fledermaus" (The Bat) ..JOHANN STRAUSS
5.

a. Solvejg's Song	}GRIEG
b. Wedding Procession		
6.

a. SerenadeSAINT-SÆENS
b. Loin du balGILLET
7. The Preludes.....LISZT

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

::

PROGRAMME NOTES

::

SYMPHONY NO. 1, IN E MINOR,
OP. 36Jean Sibelius
1865

SIBELIUS, a Finn, like most composers of the newer nations, is primarily an exponent of the music of his native land. Thus his music, fresh from the soil, as it were, is characterized by a strain of strong racial feeling. But, notwithstanding this fact, it is in all cases music that is original with him. The composer himself is authority for this statement. "Like Glinka," writes Mrs. Newmarch, "Sibelius avoids the crude material of the folk song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention.'"

Sibelius' first symphony was composed in 1899, and first performed the following year at Berlin in a concert, the programme of which was devoted exclusively to Finnish music. Robert Kajanus, the well-known Finish musician, was the conductor.

Structurally the symphony is laid out on broad lines, conforming in its general outline to the accepted model as developed by Beethoven, though the composer allows himself to stray considerably from the prescribed form in the first and last movements.

Following is quoted the chief thematic material of the symphony:

I.

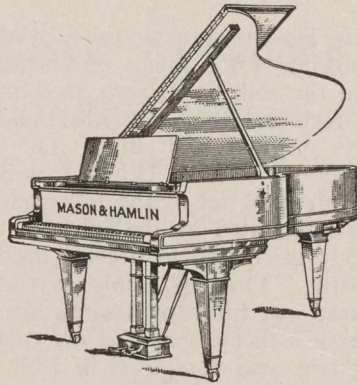
Andante ma non troppo, Allegro energico

The symphony begins with a short introduction (*Andante*, 2-2 time), the effect of which is curious and highly original. Over the subdued rumble of the tympani, the solo-clarinets sing a long-spun, rhapsodical melody which leads directly into the movement proper (*Allegro energico*). The chief theme of the main movement is displayed by the first violins in octaves over a canonical imitation in the lower strings. An answering theme, foreshadowed in the woodwind immediately after the first statement of the above, is also given to the violins. The above material is worked over at some length—there is another statement of the chief theme in a powerful *fortissimo*, after which a new episode ensues. Over the shimmering *pianissimo* tremolo of the strings the two flutes are heard. The staccato quarter notes of this elfin figure are made much of in the later development. The true second theme follows shortly upon the above. It consists of a short motive given to the wood-winds over the pulsating chords of the strings.

So much for the exposition section. The development section presents some very ingenious working out of the above quoted material and culminates in a *fortissimo* burst on the chief theme, which marks the beginning of the third part—the repetition.

Strangely enough, the answering theme, instead of appearing in its original place, has preceded the principal theme. Another peculiarity is

SUPREME
IN
TONE AND DURABILITY



Mason & Hamlin
PIANOS

have won pre-eminence by reason of their intrinsic merit. Their development began where that of other pianos left off, adding new features of construction and resulting in extraordinary beauty of tone and unequaled durability. Everywhere musicians have recognized their unrivaled excellence and are proclaiming them the finest pianos the world has ever seen.

An inspection of these pianos will be of interest to you. Whether an intending purchaser or not, you are cordially invited to call.



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTES :: CONTINUED

found in the fact that the fourth theme now exchanges place with the second principal theme (the fifth), appearing, as it does, after a short statement of the latter.

The close is a majestic climax made on the material of the fourth.

II.

Andante (ma non troppo lento)

The chief theme of the slow movement—a simple folk song-like melody, is sung by the first violins and 'cellos. A curious little refrain, heard in the clarinets, is interspersed between the phrases of this theme.

An episode, beginning with a subsidiary theme in the solo-bassoon, intervenes before the statement of the second principal theme, which finally appears in a *Molto tranquillo* (6-4 time) section and is given out by the horns. The remainder of the movement is given over to the working out of the material stated, gradually mounting to a great climax, after which there is a final simple statement of the chief theme in a tranquil, expressive close.

III.

Scherzo—Allegro

The *Scherzo* has been described as follows: "The *Scherzo* is wild race-feeling let loose—national music that has not yet found a melody. Significantly the drums begin the tune (to a dancing strain of *pizzicato* strings); the tune is so elemental that the drums can readily play it; the answer is equally rude—an *arpeggiac* motive of strings against quick runs of the higher wood."

A middle section—the Trio (*Lento*)—is in strong contrast. It is given over for the most part to the wind section. There is a return to the *Scherzo* proper which is repeated, modified and condensed in form.

IV.

Finale (quasi una Fantasia) Andante, Allegro molto

An introduction based on the clarinet melody of the beginning of the symphony precedes the movement proper (*Allegro molto*, 2-4 time). The chief theme of the latter is a rather droll subject of strong national tinge. It is given out by the wood-winds. This theme is subjected to an extended development culminating in a *fortissimo* climax. A resolute flourish in the violins leads to an *Andante assai* (4-4 time) wherein the violins sing the second theme—a broad, expressive G-string melody.

There is a return to the 2-4 rhythm of the principal theme, which is now developed at length in *fugato* style.

After a climax the expressive G-string melody returns in the clarinet and is worked up to a pompous, grandiose close.



The following paragraphs on Finnish music, and more particularly on that of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

JUNE 29th, 1918

Assets	\$59,397,625.20
Deposits	55,775,507.86
Reserve and Contingent Funds	2,286,030.34
Employees' Pension Fund	284,897.17

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR



SUPERB JOINT RECITALS

Lucy GATES

Foremost American Coloratura
Soprano

AND

TRIO de LUTECE

George Barrere, Flute
Carlos Salzedo, Harp
Paul Kefer, 'Cello

SAVOY THEATRE

MONDAY EVE. JAN. 13
SUNDAY EVE. JAN. 19

Tickets Now on Sale at
Sherman, Clay's

Management
Selby C. Oppenheimer

"The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor, the Russian. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded self-reliant race; not to be compared with the Russians for receptivity or exuberance of a latent energy which, once aroused, is not easily diverted or checked. . . . Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. . . . From his novitiate Sibelius's melody has been stamped with a character of his own. This is due in a measure to the fact that it derives from the folk music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The invariable metrical law of the *rune* makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the *rune-rhythm* is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric *runes*,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic *runes*, at every repetition of the line by the second voice. The phrase is sweet, simple, without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous *cantilena*, which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

* A primitive stringed instrument.

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

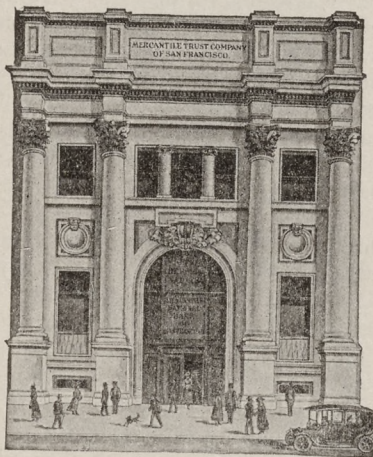
"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

CONCERNING HORACE BRITT

HORACE BRITT was born in Antwerp, Belgium, of Belgian parents. He was brought up in Paris, where he studied violoncello under Jules Delsart and harmony under Albert Lavignac, at the National Conservatory. He graduated at the age of fourteen, winning the first prize for violoncello playing. Subsequently he appeared as soloist in Paris with the Lamoureux and Colonne Orchestras and in Belgium with the Royal Orchestras of Brussels and Antwerp. This was followed by a concert tour through England.

The London Musical Standard wrote of him: "He is a violoncellist of genius. He possesses a broad and powerful tone, and an emotional conception of music such as one only finds in a great artist. He will assuredly make as great a name for himself in London as he has in Paris."

Following his successes as soloist, Horace Britt gained an enviable reputation as an orchestral player. Among the world-renowned conductors under whose baton he has played may be included:

Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Arthur Nikisch, Felix Weingartner and Arturo Toscanini. He also gained early experience in the art of conducting. When barely twenty years of age he conducted at the late Theatre d'auditions in Paris, an artistic venture established under the auspices of Jules Massenet, Theodore Dubois Chaminade, Francois Coppee, Victorien Sardou and other prominent composers and dramatists. Of his work as a conductor the Paris Figaro says:

"The orchestra of the Opera-Comique, under the brilliant leadership of Horace Britt, contributed in no small degree to the success of the work."

Horace Britt first appeared in America as soloist with the Theodore Thomas Orchestra, the Philadelphia Orchestra (while principal 'cellist of that organization) and subsequently became principal 'cellist with the Metropolitan Opera House Orchestra. Later he joined the New York Philharmonic Orchestra under Gustav Mahler. After the latter's death, Horace Britt went to Boston, where he became one of the conductors of the Boston Opera House.

During the Panama-Pacific International Exposition, Mr. Britt appeared as soloist at one of the Festival concerts under the direction of Camille Saint-Saëns, at which he performed the illustrious master's celebrated concerto in A minor. At the close of the exposition Mr. Britt was induced to remain in San Francisco as principal 'cellist of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz.

PROGRAMME NOTES :: CONTINUED

SCHELOMO, RHAPSODIE HEBRAIQUE,
For Violoncello Solo and Full Orchestra

Ernest Bloch
Born Switzerland, 1880.

ERNEST BLOCH was born in Geneva, Switzerland, in 1880. He first studied with E. Jacques-Dalcroze and Louis Rey for the violin. In 1896 he went to Brussels and had lessons with Eugene Ysaye and Fr. Rasse. He then spent the years 1899-1901 in Frankfort-on-the-Main, studying the classics, with Ivan Knorr. After a sojourn of two years in Munich and one year in Paris, Mr. Bloch returned to Geneva, in 1904.

In 1909-1910, he conducted subscription orchestral concerts in Lausanne and Neuchatel. From 1911 to 1914, he gave one hundred and fifteen lectures on aesthetic subjects at the Conservatory of Music in Geneva.

Concerning his "Jewish Music," Mr. Bloch says:

"It is not my purpose, not my desire, to attempt a 'reconstruction' of Jewish music, or to base my work on melodies more or less authentic. I am not an archaeologist. I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: The freshness and naivete of the Patriarchs; the violence that is

WILLIAM SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)

is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco.

Phone: Prospect 2544

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers way down in our soul."

Romain Rolland, who is a great admirer of Mr. Bloch, after hearing the C sharp minor symphony in Geneva, 1915, conducted by the composer, wrote him as follows:

"Your symphony is one of the most important works of the modern school. I do not know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work. If I had known you at that time, I should have said to you: 'Do not trouble yourself about criticisms or praises or opinions from others. You are master of yourself. Do not let yourself be turned aside or led astray from yourself by anything whatever—influences, advice, doubts, anything. Continue expressing yourself in the same way, freely and fully; I will then answer for your becoming one of the master musicians of our time. From the very measure to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt.'"

In a highly enlightening article on "The Music of Ernest Bloch," Paul Rosenfeld begins as follows:

"The music of the Genevese composer, Ernest Bloch, is a large, a poignant, an authentic expression of what is racial in the Jew. It is authentic by virtue of qualities more fundamental than the synagogical modes on which it bases itself, the Semitic pomp and color that inform it. There are moments when one hears in this music the harsh and haughty accents of the Hebrew tongue, sees the abrupt and passionate gestures of the Hebrew soul, feels the titanic burst of energy that created the race, and carried it safely across lands and times, out of the eternal Egypt, through the eternal Red Sea. It is as if an element that has remained unchanged throughout all the age, an element that is in every Jew, an element by which every Jew must know himself and his descent, were caught up in it, and fixed there."

Mr. Rosenfeld finds in the "exultant music" of Mr. Bloch's 114th Psalm "the very voice of the rejoicing over the passage of the Red Sea, the hieratic dance, the lusty blowing on Ox horns." And he discovers

PROGRAMME NOTES

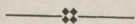
::

CONTINUED

in "the disillusioned soliloquy of the 'cello in the rhapsody 'Schelomo' the voice of the Ecclesiast resigned to the vanity of this world."

A lighter impression of the work is revealed elsewhere:

"The Rhapsody for 'cello and orchestra, which Mr. Bloch finished not long ago, is a work of great originality. It is entitled 'Schelomo' or 'Solomon.' Mr. Bloch, while refusing a programme, permits us to picture in it the weary old king who built the Great Temple yet called all things vanity, who composed the Ecclesiastes while collecting his thousand wives and concubines from foreign lands, who amused himself with poetic cynicisms in the midst of all his splendors. He is almost a comic figure, this Solomon; certainly one who can see the humor of his situation. His robe glitters with many colors, his beard waves pompously in the wind, but in his eye is a twinkle of cynical amusement. The 'cello part is brilliant and difficult, and the orchestra shimmers with all sorts of colors and half-formed pictures which tease the imagination."



OVERTURE, "LEONORE," NO. 3, OP. 72

Ludwig van Beethoven

Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

THE Introduction (*Adagio*, C major, 3-4 time) begins with the same material as that in the previous overture, but differently presented. Florestan's air is employed as before. The main movement (*Allegro*, 2-2 time) presents the principal theme, not only in the violoncellos, as in the Overture No. 2, but in the first violins as well. The second theme is modified, and episodic material is employed, in succession to it, which had not been introduced into the earlier work. Note the extensive development of the first third measures of the principal theme. After an upward rushing figure in the strings and wood-wind the trumpet call enters on a long-held B flat in the strings. Following this is a melody (played by the wood-wind) taken bodily from the opera itself where it occurs, also after the trumpet call announcing the arrival of the Governor. The trumpet call is again heard, the succeeding melody being now played by the 'cellos, first violins and flute. The Recapitulation repeats the same subject as before. Just before the *Coda* is reached there is a rushing passage (*Presto*) for the strings somewhat similar to that in the previous overture, but here it is elaborated and made to form an overwhelming effect. The *Coda*—a magnificent specimen of its kind—is built on the material of the principal theme.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year.

To the following group of men and women is due the credit for its perpetuation.

Anderson, Frank B.	Davis, Winfield S.	Haas, Mrs. A.	Law, Dr. Hartland
Allen, The Wiley B. Co.	Deering, Chas. J.	Haas, Mrs. Wm.	Lawson, John
Allen, Mrs. Frances W.	Deering, Frank P.	Hale, P. C.	*Lawton, Mrs. G. T.
Allen, Watt H.	de Echeguren, A.	Hale, R. B.	Lemare, Edwin H.
Anderson, Alden	de Guinee, Ch., Jr.	Hammersmith, Mrs. Alfred	Langfeld, Mrs. A. L.
Ames, Mrs. Frank	De Forest, A. T.	Hammond, A. B.	Lent, Mrs. Eugene
Anderson, A. E.	De Pue, Edgar J.	Harris, Mr. & Mrs. Matthew A.	Levi, Mrs. Herman
Armsby, Geo. N.	De Young, M. H.	Hanna, Archbishop Edw. J.	Levison, Robert J.
Armsby, Mrs. J. K.	Dillman, Mrs. Chas.	Hanna, R. J.	Levison, L. O.
Armsby, J. K.	Dimond, E. R.	Hanna, Mrs. R. J.	Levison, J. B.
Arnstein, L.	Dinkelspiel, Samuel	Hayne, Mrs. Grace P.	Liebes, Mrs. Isaac
Bachman, Mrs. Simon	Dohrmann, A. B. C.	Hays, T. A.	Liebes, Leon
Babcock, Mrs. Wm.	Dohrman, F., Jr.	Hearst, Mrs. Phoebe A.	Liebmann, Maurice
Baldwin, Mrs. A. S.	Dollar Co., Robert	Hecht, Bert R.	Lillenthal, Mrs. J. Leo
Barth, J. & Co.	Donohoe, Mr. & Mrs. J. A.	Hecht, Miss Edith	Lillenthal, Mrs. Sophie
Barron, Mrs. E. B.	Drum, F. G.	Hecht, Elias M.	Lillenthal, Jesse W.
Bauer, Samuel	Drum, John S.	Heller, Mr. & Mrs. E. S.	Lisser, Dr. Louis
Baumgartner, Mrs. J. J.	Dunne, P. F.	Heller, E. L.	Linnard, D. M.
Beaver, The Misses	Durney, Joseph	Heller, Moses	Lowe, Mrs. Barbara
Bellevue Hotel Co.	Ehrman, Albert L.	Heller, Mrs. S. W.	Lowe, Benard
Bentley, C. H.	Ehrman, Sidney M.	Hellman, Mr. & Mrs. I.W., Jr.	Luce, G. W.
Bentley, R. I.	Ehrman, Mrs. S. W.	Hellman, Isaias W.	Mack, Mrs. A.
Beylard, E. D.	Elkins, Felton B.	Hellmann, H. G.	Mack, Harold L.
Blanding, Miss Lena	Eloesser, A.	Henry, C. A.	Mangels, Miss Agnes
Blanding, Gordon	Esberg, Mrs. Matilda	Henshaw, Mrs. W. G.	Maillard, Miss Louise M.
Blaney, Mrs. Chas. D.	Esberg, Mr. & Mrs. Milton H.	Herold, Rudolph Jr.	Manheim, Henry S.
Bliss, Walter D.	Eyre, Robert M.	Herrin, Wm. F.	Marcus, G.
Blumlein, Jacob	Eyre, Mrs. Edw.	Heuter, O. M.	Martin, Mrs. Eleanor
Booth, Mrs. F. E.	Faxon, Mrs. Ross S.	Heuter, Ernst C.	Martin, Walter S.
Borel, Antoine, Jr.	Fennimore, W. D.	Heuter, E. L.	Martin, Joseph
Bowles, P. E.	Felton, Chas. N., Jr.	Heuter, Mrs. E. L.	Matson, Mrs. William
Boyd, Mrs. John F.	Figenbaum, Julius	Herzstein, Dr. Morris	McBean, Peter McG.
Boyd, Miss Louise A.	Fischer, Mr. & Mrs. E. G.	Higgins, M. R.	McCormick, E. O.
Bourn, Wm. B.	Fitzhugh, Wm. M.	Hill, Harry	McCreary, Mrs. Fannie C.
Brandenstein, Edw.	Fleishacker, Mrs. A.	Hill, Mrs. H. L. Sr.	McDade, Mrs. John J.
Branten, Mrs. Manfred	Fleishacker, Herbert	Hind, Geo. U.	McGregor, John A.
Brandenstein, Mrs. M. J.	Fleishacker, Mortimer	Holmes, Howard C.	McKee, John D.
Brenner, Gustave	Flood, Mrs. J. L.	Holton, L. V.	McNear, Geo. W.
Britton, John A.	Ford, Mrs. E. T.	Hood, Wm.	McNear, S. B.
Brobeck, W. I.	Forderer, Mrs. G. S.	Hooker, Mrs. Katherine P.	Meertief, Rosa Natalie
Bromfield, Mrs. D. Gordon	Franklin, Dr. Walter Scott	Hooker, C. Osgood	Meyer, Geo. H. C.
Brooke, Mrs. John F.	A Friend	Hooper, John A.	Meyer, Mrs. H. L. E.
Brown, Arthur M.	A Friend	Hopkins, E. W.	Meyer, J. Henry
Buck, Mrs. John A.	A Friend	Hopkins, Georgina C.	Meyer, Miss Viola S.
Burgess, R. N.	Fries, Wm.	Hopkins, Timothy	Meyerfelt, Mr. & Mrs. M., Jr.
Burnett, Mrs. W. S.	Gartenlaub, Mrs. Alice	Horst, E. Clemens	Miller, C. O. G.
Buchanan, Mrs. A. N.	Gerstle, Mrs. Hannah	Houser, Mrs. Maxwe	Michels, Leopold
Byrne, James W.	Gerstle, Mark L.	Hovey, Chester L.	Moffitt, Dr. H. C.
Cahn, Mayer I.	Gerstle, Wm. L.	Humburg, J. F.	Moffitt, James K.
Cameron, Geo. T.	Ghirardelli, D.	Huntington, Mrs. Marion	Moore, Mrs. A. A. Jr.
Carton, Henry	Giannini, A. P.	Irwin, Mrs. Fannie M.	Moore, Chas. C.
Chamberlain, Selah	*Gibbs, Mrs. Geo. W.	Isenberg, Mrs. Virginia	Moore, Mrs. R. S.
Chanslor, J. A.	Goldstein, Alexander	Jackling, D. C.	Morrison, A. F.
Christenson, E. A.	Goldstein, S. L.	Jacobi, J. J.	Moore, Mrs. R. S.
Clarke, Mrs. C. W.	Goodrich, Mrs. Chauncey S.	Jacoby, P. J.	Morse, Lester L.
Clark, Warren D.	Goodrich, Chauncey S.	Johnson, Mrs. Frank S.	Morshead, Etta C.
Clement School, The Ada	Graham, Mrs. Jas. H.	Johnson, C. R.	Monteagle, Mr. & Mrs. L. F.
Coffey, Dr. & Mrs. W. B.	Grant, Joseph D.	Johnson, S. O.	Mulcahy, R. E.
Coffin, Mrs. Jas.	Graves, Mrs. Walker C.	Johnson, Wm. Pierce	Musto, Mrs. Joseph
Coleman, Miss Janet	Green, Chas. E.	Judson, Mrs. Chas. C.	Neilson, Kate Felton
Coleman, Miss Persis H.	Greenbaum, Emil	Kahn, Frederick	Neustadter, Mrs. David
Coleman, S. Waldo	Greenbaum, Mrs. Morris	Kennedy, Robert A.	Newhall, W. Mayo
Comyn, W. Leslie	Greene, Mrs. Louis C.	Kaufmann, Wm.	Nickel, Mrs. J. LeRoy
Cook, C. W.	Gregg, Wellington Jr.	King, Homer S.	Nuttall, Mrs. J. R. K.
Cooper, Geo. D.	Gregory, Mr. & Mrs. Warren	Kingsbury, K. R.	O'Connor, Frances C.
Cowell, Mrs. Ernest V.	Griffith, Miss A. S.	Kittle, Mrs. Harriet DeWitt	Ohlandt, Mr. & Mrs. H. W.
Cox, E. H.	Griffith, Mrs. Edwin L.	Kirkwood, Mrs. Robt. J.	Ohlandt, Mrs. Nicholas
Crocker, Chas. H.	Griffin, Frank W.	Knight, Mrs. Elizabeth J.	Pacific Musical Society
Crocker, Chas. T.	Guggenlime, Berthold	Kohn, Mrs. Geo. A.	Phelan, James D.
Crocker, Mrs. H. J.	Guggenlime, Mrs. Leon	Koster, Frederick J.	*Parrott, John
Crocker, Wm. H.	*Guggenlime, D. J.	Koshland, Mrs. M. S.	Pauson, Frank & Sons
Cushing, Mrs. O. K.	Gunst, M. A.	Koshland, Max	Payson, Albert H.
Davenport, Sallie	Gunst, Morgan A.	Lathrop, Mrs. Chas. G.	Payson, Mrs. A. J. Parrott
Davis, D. G.	Hall, Frederick W.	Lavenson, A. S.	Penoyer, C. W.
			Perrin, Mr. & Mrs. John

Subscribers to the Guarantee Fund

Peterson, Mrs. Ferdinand C.
Pierce, Mrs. Ira
Pierce Arrow Pacific Sales Co.
Pischel, Mrs. Kaspar
Pond, Sarah C.
Porter, Mrs. M. C.
Putnam, Osgood
Raiss, Albert
Raiss, Carl
*Ransohoff, L.
Redington, Wm. P.
Reid, Merritt J.
Reid, J. W.
Robbins, Mrs. Lloyd
Robbins, Mrs. Reuel D.
Rolph, Geo. M.
Rolph, Mrs. James Jr.
Roos, Geo. H.
Rosenbaum, Mrs. Sigmund D.
Rosenberg, Abraham
Rosenberg, Max L. & Adolph
Roseter, J. H.
Rosenstock, Mrs. S. W.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Sampson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schlesinger, B. F.
Schilling, August
Schilling, Miss Elsa

Schloss, Mrs. Florence F.
Schmidt, A. H. R.
Shreve & Co.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, Louis A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. Henry T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharp, Mrs. A. M.
Sharon, Mrs. Louise T.
Sherman, Clay & Co.
Silverberg, J. S.
Simon, Mrs. Alfred
Simon, Mrs. Hattie
Sinsheimer, Henry
Sinsheimer, Mrs. B.
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon
Sloss, Louis
Sloss, James B.
Sloss, Hon. M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spreckels, A. B.
Spreckels, Jno. D.

Sproule, Mr. & Mrs. Wm.
Spieker, Mrs. J. J.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
Strassburger, I.
St. Goar, Mrs. Henry
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, John C.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Mrs. Alfred S.
Uhl, Geo.
Van Sicken, F. W.
Volkmann, Geo. F.
von Eck, Mrs. T. C.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. Talbot C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. Andrew, Jr.
Welch, Mrs. Berthe L.
Wheeler, Mrs. Chas. S.
Whitley, Henry A.

Whitney, Mrs. Arthur L.
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Whittell, George
Winslow, Mrs. S. Stetson
Wise, Otto Irving
Worden, Clinton E.
Wormser, Mrs. Gustav
Wright, Mrs. J. B.
Zellerbach, J. C.

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfingst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

* In Memorium

DRINK CASWELL'S COFFEE

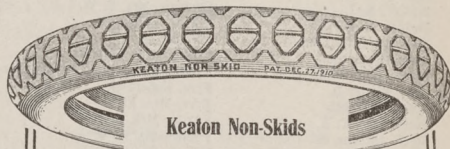
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:

1600 Baker St. corner Bush

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruni
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART

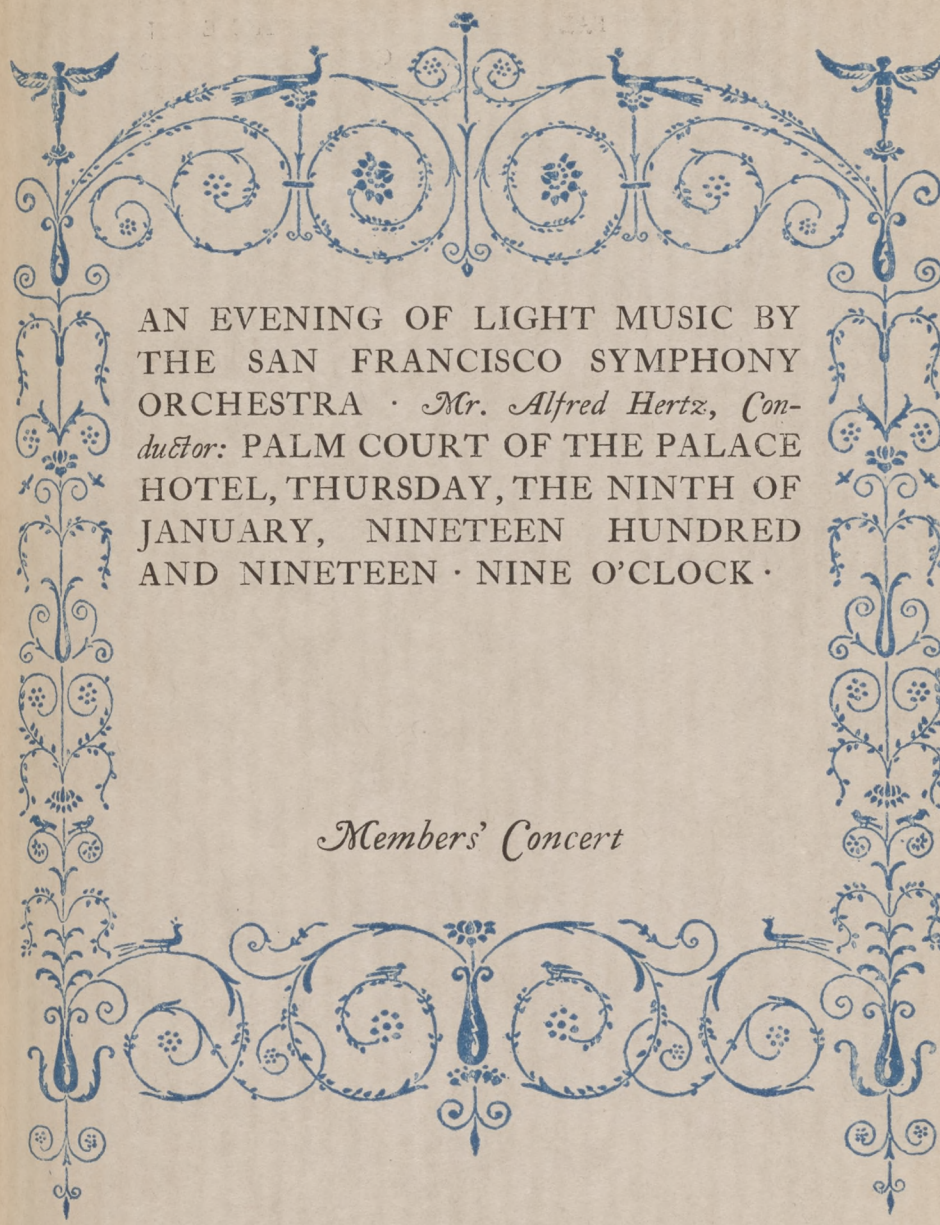
**The Most Wonderful
Of Pianofortes**

¶ The DUO-ART is a "reproducing" piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART is a "regular" Piano to be played by hand. The DUO-ART should be heard to be fully appreciated.

Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*



AN EVENING OF LIGHT MUSIC BY
THE SAN FRANCISCO SYMPHONY
ORCHESTRA · *Mr. Alfred Hertz, Con-*
ductor: PALM COURT OF THE PALACE
HOTEL, THURSDAY, THE NINTH OF
JANUARY, NINETEEN HUNDRED
AND NINETEEN · NINE O'CLOCK ·

Members' Concert

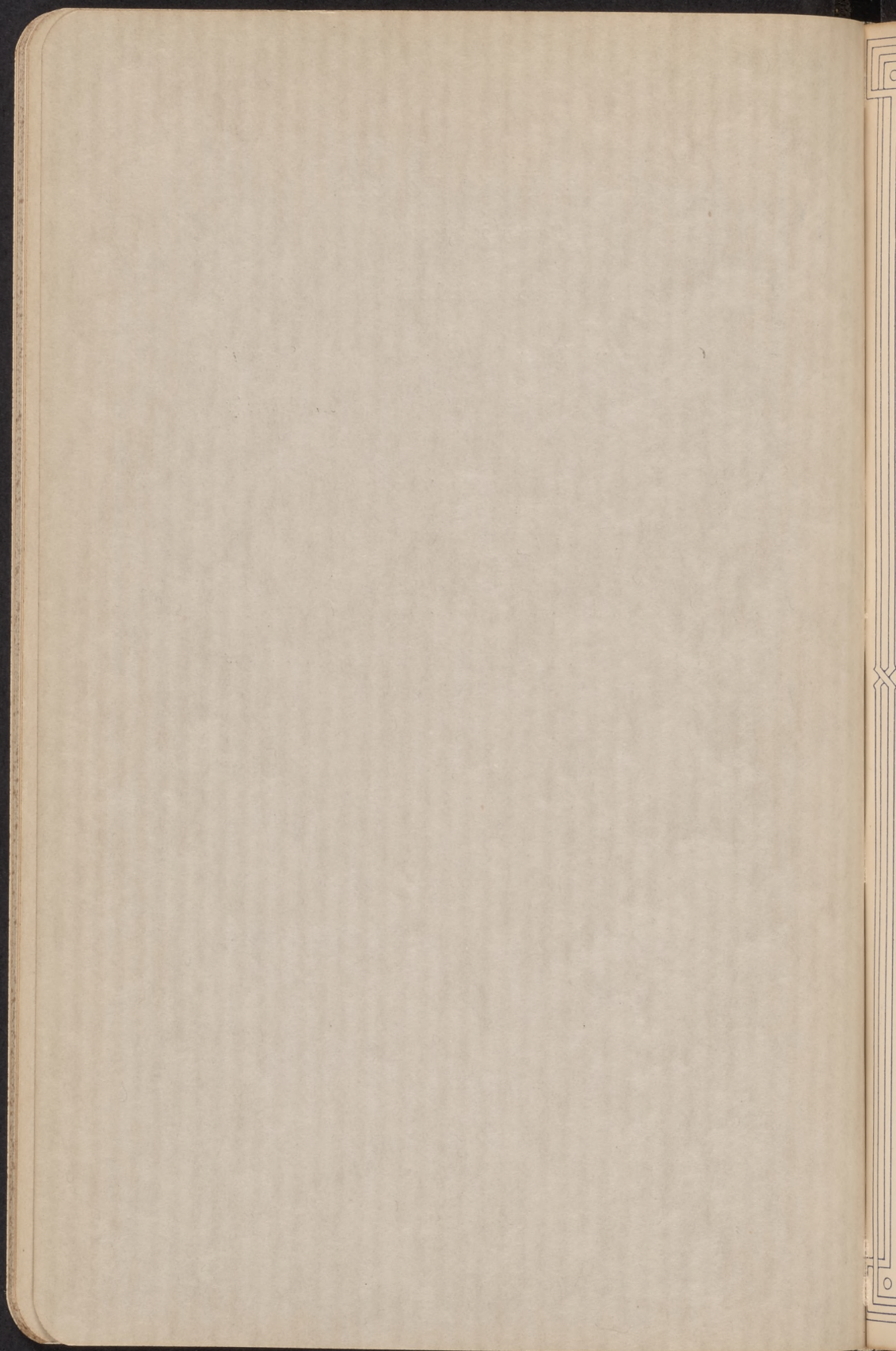
THE PALM COURT IS USED THIS EVEN-
ING THROUGH THE COURTESY OF THE
HOTEL MANAGEMENT · IN COMPLIMENT
TO THE MEMBERS OF THE MUSICAL
ASSOCIATION AND THE WOMAN'S
AUXILIARY ·

Palace Hotel Concert

January 9th, 1919

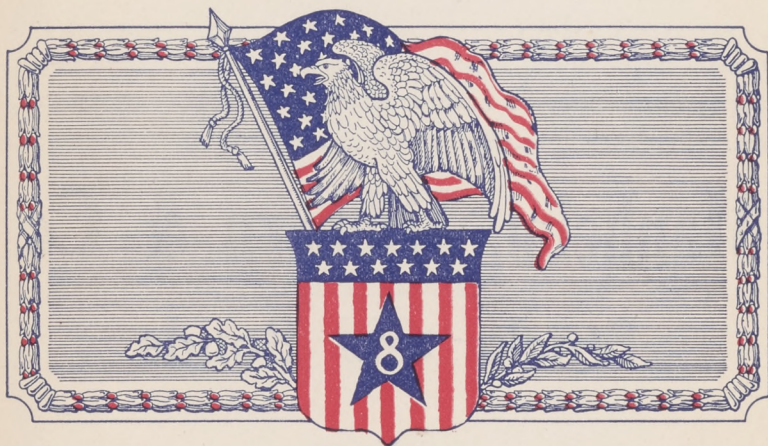
National Anthem

1. Overture "William Tell" - - - *Rossini*
2. "Nutcracker" Suite - - - *Tschaikowsky*
 - I. Miniature Overture
 - a. March
 - b. Dance of the "Fee Dragee"
 - c. Russian Dance
 - II.
 - d. Arabian Dance
 - e. Chinese Dance
 - f. Dance of the "Mirlitons"
 - III. Dance of the Flowers
3. Introduction and Rondo Capriccioso - *Saint-Saens*
Op. 28 - - MR. PERSINGER
4.
 - a. Valse Triste - - - - - *Sibelius*
 - b. Invocation - - - - - *Massenet*
Cello Obligato - MR. BRITT
 - c. The Swan - - - - - *Saint-Saens*
Cello and Harp Obligato
 - d. Loin du Bal - - - - - *Gillet*
5. "The Preludes," Symphonic Poem No. 3 - *Liszt*



The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— :: —
Eighth Season

— :: —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended

Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco
Telephone Garfield 2819

ANNOUNCEMENT

FOURTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, January 17, at 3:00 o'clock

Sunday Afternoon, January 19, at 2:30 o'clock



PROGRAMME

1. Symphony No. 2, C Major, Op. 61.....SCHUMANN
Sostenuto assai—Allegro ma non troppo
Scherzo—Allegro vivace
Adagio espressivo
Finale—Allegro molto vivace

INTERMISSION

2. Sadko, Symphonic Poem.....RIMSKY-KORSAKOW
First time in San Francisco
3. Overture, "Le Baruffe Chiozotte".....SINEGAGLIA
First time in San Francisco

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

FOURTH POPULAR CONCERT

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, January 26, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Oberon".....WEBER
2. "Danse Macabre".....SAINT-SAENS
3. Neapolitan Scenes.....MASSENET

INTERMISSION

4. "The Bamboula," Rhapsodie Dance....S. COLRIDGE TAYLOR
5. a. Andante Cantabile.....TSCHAIKOWSKY
b. Ball Scene.....HELLMESBERGER
6. Spanish Caprice.....RIMSKY-KORSAKOW

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Third Popular Concert

184th Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, January 12, 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

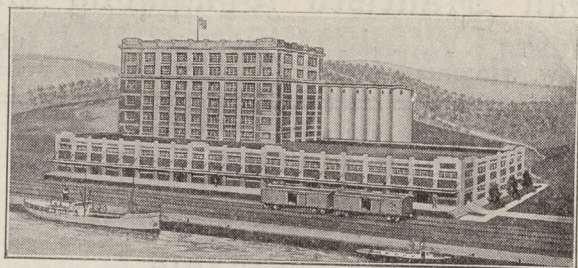
PROGRAMME

National Anthem

1. HEROLD.....Overture, "Zampa"
2. SIBELIUS.....Valse Triste
3. MASSENET.....Scenes Pittoresques
 Marche
 Air de Ballet
 Angelus
 Fête Bohême

INTERMISSION

4. JOHANN STRAUSS.....Overture, "The Bat"
5. GRIEG.....
 { a. Solvejg's Song
 { b. Wedding Procession
6. a. PIERNE.....Serenade
 b. GILLET.....Loin du Bal
7. LISZT.....The Preludes



A TYPICAL SPERRY MILL
Sperry Mills, South Vallejo, California

SPERRY FLOUR CO.

General Offices
San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



::

PROGRAMME NOTES

::

OVERTURE TO "ZAMPA"

Herold

1791-1833

LOUIS JOSEPH FERDINAND HEROLD was born at Paris in 1791 and died there in 1833. His opera "Zampa" or "The Marble Bride," was first produced at Paris in 1831. The scene is laid in Sicily in the year 1630. The music which clothes its romantic story is picturesque and effective. The opera is still given in France and Germany, while the overture is familiar and popular the musical world over.

"Valse Triste"

Sibelius

1865

"VALSE TRISTE" is one of the most popular of the Finnish master's lesser compositions. It is one number from the incidental music to a drama written by the composer's gifted brother-in-law, Arvid Jarnefeldt, entitled "Kuolema" (Death), which accounts for the yearning and shuddering sadness of the theme.

It is night. A son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music as though she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers, she strives to make them look into her eyes, but the shadowy guests, one and all, avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies open; the mother utters a despairing cry; the spectral guests vanish; the music dies away; Death stands on the threshold.

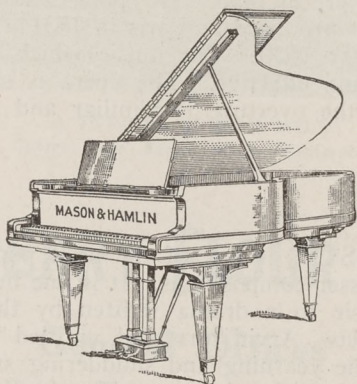
SCENES PITTORESQUES

Jules Massenet

1842-1912

MASSENET was one of the most brilliant and gifted of the French composers of our time. He was graduated from the Paris Conservatory and besides taking the first prize in piano playing and fugue writing, he also took the "Priz de Romé." He has written much for orchestra, although his fame rests upon his operas, among which may be mentioned "Le Roi de Lahore," "Le Cid," "Werther," "Thais," "La Navarraise," and "Le Jongleur de Notre Dame." His "Phedre" overture has always been a most popular concert number.

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen & Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTES

::

CONTINUED

Massenet's orchestral suites are like a series of water-colors, in which the painter is in thorough sympathy with the scene, and catches a passing impression of a landscape in a picturesque moment. In these pieces Massenet presents (1) a March, spirited, but dignified, (2) a sprightly Air de Ballet, played by strings, with *pizzicato* accompaniment, (3) the solemn and reverent movement, picturing the Angelus and (4) the gay and rollicking "Fete Boheme."

OVERTURE TO "THE BAT"

Johann Strauss
1825-1899

STRAUSS, whose excellent waltzes have been played many times at these concerts, wrote several very successful comic operas, among which is "The Bat." The overture is concerned with various themes employed in the opera, which abounds in delightful dance rhythms.

SOLVEJG'S SONG

Edward Grieg
1843-1907

EDWARD GRIEG late in 1873 or early in 1874 received a letter from Ibsen requesting that he write incidental music to "Peer Gynt," a dramatic poem. "Peer Gynt" was performed with Grieg's music at the Christiania Theatre in 1876.

The incidental music to "Peer Gynt" is arranged in two suites. The number played today is the fourth number of Suite No. II. The following is a prefatory note by the composer, translated by William F. Apthorp:

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures—comes, for instance, to a peasants' wedding, where he carries off the bride up to the mountain peaks. Here he leaves her (No. 1, Ingrid's Lament) to roam about with wild cow-herd girls. He then enters the kingdom of the mountain king, whose daughter falls in love with him and dances to him (No. 5, Dance of the Mountain King's Daughter). But he laughs at the dance and the droll music, whereupon the enraged mountain-folk wish to kill him. But he succeeds in escaping, and wanders to foreign countries, among others, to Morroc, where he appears as a prophet, and is greeted by Arab girls (No. 2, Arabian Dance). After many wonderful guidings of Fate he at last returns as an old man, after suffering shipwreck on his way (No. 3, Peer Gynt's Return) to his home as poor as he left it.

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:
West 7681

Music Studio:
1600 Baker St. corner Bush

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

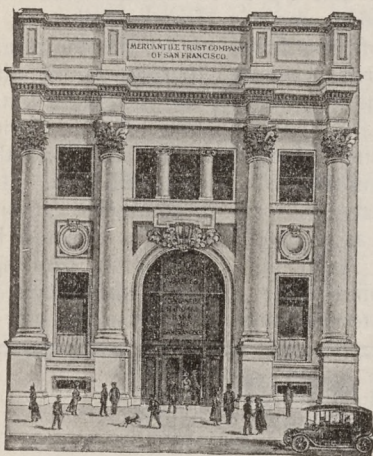
"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

PROGRAMME NOTES

::

CONTINUED

Here the sweetheart of his youth, Solvejg, who has stayed true to him all these years, meets him, and his weary head at last finds rest in her lap (No. 4, Solvejg's Song).

WEDDING PROCESSION, OP. 79, NO. 2

Grieg

1843-1907

THIS charming little composition is very widely known as a piano-piece and has been orchestrated by Johann Halvorsen, a friend of Grieg, who has been since 1899 Conductor of the National Theatre at Christiania.

It describes the passing of a Norwegian wedding procession, slowly approaching and gradually disappearing in the distance. It is orchestrated for full orchestra.

SERENADE

Gabriel Pierné

1863

GABRIEL PIERNÉ studied at the Paris Conservatoire, winning the first medal for solfège in 1874; the first prize for piano in 1879. He has made many important contributions to music.

His "Sérénade" is much the same type of music as the one written by Moszkowski; very dainty in construction and full of melody and rhythm. It is written for muted strings.

WILLIAM

SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)
is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco.

Phone: Prospect 2544



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN



SUPERB JOINT RECITALS

Lucy GATES

Foremost American Coloratura
Soprano

AND

TRIO de LUTECE

George Barrere, Flute
Carlos Salzedo, Harp
Paul Kefer, 'Cello

SAVOY THEATRE

MONDAY EVE. JAN. 13
SUNDAY AFT. JAN. 19

Tickets Now on Sale at
Sherman, Clay's

Management
Selby C. Oppenheimer

Pierné is a conductor of ability in Paris and stands high in the world of music today.

LOIN DU BAL

Ernest Gillet

ERNEST GILLET was born at Batignolles, September 12, 1856. He studied at Niedermeyer School and at Cons. He is now a resident of London. Gillet was notably a composer of dance music.

This extremely popular number is a valse for muted strings representing a reminiscence of a beautiful evening of dance. This very graceful piece does not need any further comment.

"LES PRELUDES,"
SYMPHONIC POEM NO. 3

Liszt

1811-1886

"LES PRELUDES," the third of Liszt's symphonic poems, is based upon a poem of the same name by Alphonse Lemartine. As a preface to his score, Liszt wrote the following paraphrase of the poem:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what could thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all strength."

**DRINK
CASWELL'S
COFFEE**

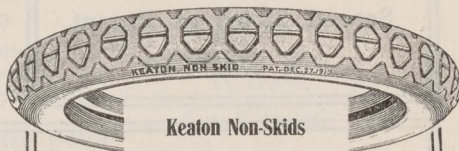
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

**KEATON
TIRE & RUBBER CO.**

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....\$17,000,000

December 31, 1918.....72,334,406.22

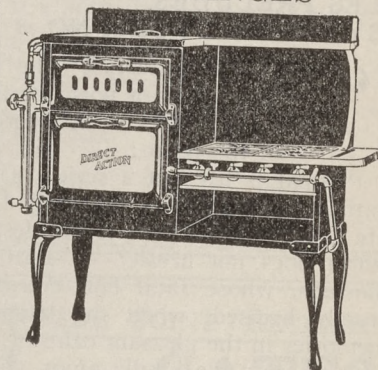
RESOURCES OVER ONE HUNDRED MILLION DOLLARS

HARMONY
OF
COLOR
MAKES OUR WORK
DISTINCTIVE



Main Office and Factory
Second Street at Bryant
SAN FRANCISCO

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

SCHLUETER-BEECHER
Co.

755 Mission Street

MOUNT DIABLO CEMENT
Awarded Gold Medal P. P. I. E.
COWELL SANTA CRUZ LIME

Always used where Quality Counts
ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor

Arthur Argiewicz
Assistant Concert Master

L. W. Ford
Assistant Concert Master

L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal

W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal

C. Trainor
U. Marcelli
Fred Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal

S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal

S. Greene
L. J. Previati
A. Annaruni
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART

The Most Wonderful
Of Pianofortes

¶ The DUO-ART is a “reproducing” piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART is a “regular” Piano to be played by hand. The DUO-ART should be heard to be fully appreciated.

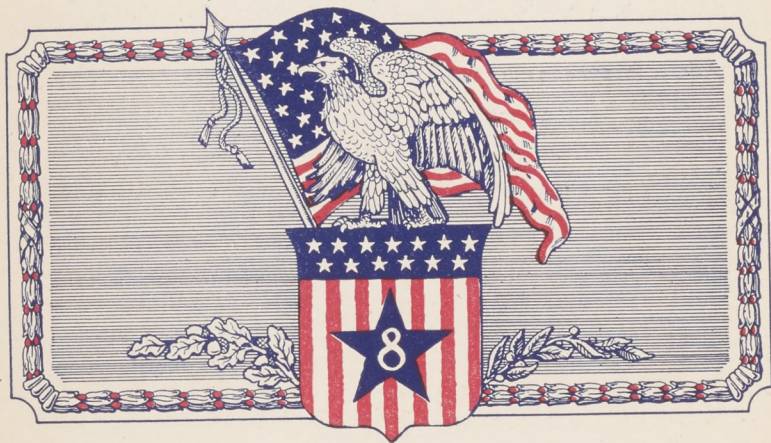
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS
LETTERS OF CREDIT
EXPORTERS
FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

BRAZIL

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. McKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

FOURTH POPULAR CONCERT

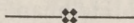
GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, January 26, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Oberon".....WEBER
2. "Danse Macabre".....SAINT-SAENS
3. Neapolitan Scenes.....MASSENET

INTERMISSION

4. "The Bamboula," Rhapsodic Dance...S. COLERIDGE TAYLOR
5. *a.* Andante Cantabile.....TSCHAIKOWSKY
b. Ball Scene.....HELLMESBERGER
6. Spanish Caprice.....RIMSKY-KORSAKOW

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Fourth Pair of Symphony Concerts

185th and 186th Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, January 17, at 3:00 o'clock

Sunday Afternoon, January 19, at 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

PROGRAMME

1. SCHUMANN.....Symphony No. 2, C Major, Op. 61
Sostenuto assai—Allegro ma non troppo
Scherzo—Allegro vivace
Adagio espressivo
Finale—Allegro molto vivace

INTERMISSION

2. RIMSKY-KORSAKOW....."Sadko," Tone Poem
3. SINIGAGLIA.....Overture, "Le Baruffe Chiozzotte"
First time in San Francisco

National Anthem

See Special Announcement on Page 104

WILLIAM SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)
is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco. Phone: Prospect 2544



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK A. H. R. SCHMIDT A. HAAS
GEO. TOURNY I. N. WALTER E. N. VAN BERGEN
E. T. KRUSE HUGH GOODFELLOW ROBERT DOLLAR
E. A. CHRISTENSON L. S. SHERMAN

::

PROGRAMME NOTES

::

SYMPHONY NO. 2, C MAJOR, OP. 61

Robert Schumann
1810-1856

SCHUMANN made sketches of the C major symphony in 1845 at Dresden, whither he had retired for rest and the seclusion which it was hoped would benefit the grave condition of his health.

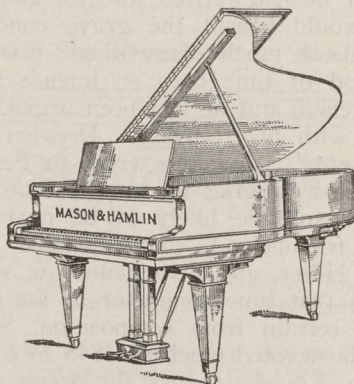
Schumann had been much overworked; his absorption in music had for a long period of time been so intense that serious nervous symptoms had supervened, and he had been urged to remove all causes that might interfere with his recovery. Dresden was a city of little musical activity. "Here," Schumann wrote to Ferdinand David, "one can get back the old lost longing for music, there is so little to hear." Nor was Schumann's solitude likely to be invaded by the sedulous attentions of many friends. A companionable intimacy sprang up between himself and Hiller, and Schumann saw something of Richard Wagner, who was at that time conductor at the opera. Although he had been advised to refrain from composition, Schumann found this course impossible. He devoted much of 1845 to contrapuntal writing—the piano fugues, Op. 72; six fugues for organ, Op. 60; studies and sketches for the pedal organ, etc.—but in the autumn of this year we find him writing to Mendelssohn in Leipzig, "For days drums and trumpets have been throbbing and blaring in my head—trumpets in C. What will come of it all I do not know." The outcome of it was, however, the Symphony No. 2. A glimpse into the conditions under which the symphony was composed is given by Schumann himself in a communication to George Dietrich Otten, the founder of the Hamburg Musikverein. "I composed the symphony," he wrote, "in December, 1845, when I was still far from well; I think this ought to be known. Only in the last movement did I begin to be myself again, and it was not until the end that I became completely well. It is thus full of reminiscences of a gloomy period."

The work was produced for the first time at the fifth Gewandhaus concert at Leipzig, Mendelssohn conducting it. This was on November 5, 1846. At a later period Schumann received a gold medal from King Oscar of Sweden as a mark of this monarch's appreciation of the work; but the general understanding and admiration of all people was not given to Schumann's work until many years had passed. The Symphony in C is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums and strings.

I. The first movement is preceded by an introduction (*Sostenuto assai*). The opening bars of this preparatory material—they are announced at once by the horns, trumpets and the first trombone—are of great importance in the development of the entire symphony.

Considering the momentousness of this introduction and the dramatic significance which it bears to the work as a whole, it is curious to remember that it was originally intended for an entirely different purpose before the symphony had been planned. It may be observed,

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

too, that this "motto" theme also plays an important part in the first movement of Mendelssohn's Reformation Symphony, where it is—as in Schumann's work—given to the trumpet. After the theme has been repeated the tempo becomes quicker and a new idea, of which employment is made in the following *Allegro*, is heard in the oboe.

After a further acceleration of the time the main movement is reached (*Allegro, ma non troppo*, 3-4 time, C major),* the principal subject is set forth by the first violins; at the close of this there are suggestions of material employed in the course of the Introduction. The second theme (in G major) is divided between the violins and the flutes, and is of uncommon brevity, since it contains only sixteen measures. A short codetta based on the material of the opening theme brings the Exposition to a close.

The development is lengthy and works out both the principal themes. A pedal point in G leads into the Recapitulation, which presents the themes with modified instrumentation. Note, in the Coda, the reappearance of the "motto" theme *forte* in the trumpet.

II. The Scherzo (*Allegro vivace*, C major, 2-4 time) discloses a favorite construction of Schumann's which consists in the employment of two episodes or trios.† The restless figure which is given to the violins runs almost continuously throughout the Scherzo.

The first Trio (G major, 2-4 time) has its theme announced by the wood-wind, after which the Scherzo is repeated in a condensed form. The second Trio is in a quieter mood, its subject opening in the strings.

The Scherzo once more recurs and towards its close the "motto" theme is called out *fortissimo* by the horns and trumpets.

III. The slow movement (*Adagio espressivo*, C minor, 2-4 time). The subject is given to the strings. Directly succeeding this passage the oboe takes up the melody played by the violins, and continues it, with the first bassoon putting in a second part as in a duet. Schumann took much delight in this portion of his work. "My melancholy bassoon," he wrote to Otten, "which I confess to having put in with special pleasure." A second theme—in E flat major—is announced by the strings, and following this comes a repetition of the previous material.

IV. (*Allegro molto vivace*, C major, 2-2 time.) The finale starts energetically. A transitional section leading to the second subject consists of running passages in the first violins. In the midst of this material the second theme enters almost shyly in the clarinet, bassoons and lower strings. Notice the intimate relationship of this theme to the opening measures of the slow movement.

* Speaking of this movement, Schumann said: "I sketched it out while suffering severe physical pain; indeed, I may well call it the struggle of my mind, which influenced this, and by which I sought to beat off my disease. The first movement is full of this struggle, and is very perverse in character."

† This was not, as many have supposed, a novel departure. The minuet of Bach's first "Brandenburg" Concerto has three trios, with the minuet repeated after each. Mozart employed two in several of his Serenades and Divertimenti, and Beethoven did the same in the E flat quintet for strings and in the Serenade in D for flute, violin and viola. Schumann not only adopted this device in the Scherzos of his symphonies, but he also employed it in some of his chamber music, as for instance in the magnificent quintet for piano and strings.

ANNOUNCEMENT
Fifth Pair of Symphony Concerts
CURRAN THEATRE

Friday Afternoon, January 31, at 3:00 o'clock

Sunday Afternoon, February 2, at 2:30 o'clock

PROGRAMME

1. MOZART.....Symphony in G Minor
2. SAINT-SAENS.....Concerto in G Minor,
for Piano and Orchestra
(Recorded by HAROLD BAUER on the Duo-Art Piano)
3. TSCHAIKOWSKYOverture-Fantasia,
"Romeo and Juliet"

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and
2 to 5; and at Curran Theatre from 10 A. M. on days of concerts.

SPECIAL NOTICE

¶ The significant feature of this programme will be the Concerto, recorded by Harold Bauer on the Duo-Art Piano, and which will be reproduced on this instrument, accompanied by the orchestra.

¶ This will be the fourth time in the history of music that a Symphony Orchestra has appeared on a concert stage accompanying a reproducing piano. The first appearance of the Duo-Art Piano with orchestra was on November 17, 1917, in Aeolian Hall, New York, with the Symphony Society of New York, Walter Damrosch, conductor; the second concert was given on January 21, 1918, in the Academy of Music, Philadelphia, with the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; the third event was held on December 10, 1918, in Orchestra Hall, Chicago, with the Chicago Symphony Orchestra, Eric DeLamararter, conductor.

¶ At the above concerts, a Grand pianoforte, actuated by a current of electricity—played by a perforated music-roll and untouched by human hands—performed Harold Bauer's interpretation of the Saint-Saens' Concerto in G Minor, accompanied by the world-famous orchestras noted.



HAROLD BAUER

Concerning HAROLD BAUER'S Interpretation of Saint-Saens' Concerto in G Minor, Repro- duced on the Duo-Art Piano, to be Given at the 5th Pair of Symphonies

"The record of the Saint-Saens Concerto was prepared by me with the most minute care and all the nuances I had indicated were reproduced with extraordinary fidelity."

—HAROLD BAUER.

"... of course we missed you and your compelling personality at the concert last night, but you would have been delighted if you had been present, to hear how cleverly the Duo-Art reproduced your artistic intentions. Unlike Edward Everett Hale's famous story, your double did not 'undo' you.

"I am living in mortal terror that the next uncanny invention of the fertile American brain will be an electrically-controlled, mechanically-perfect, orchestral conductor! Then good-bye to

"Yours truly,

"WALTER DAMROSCH."

(Extract from a letter to Harold Bauer written by Walter Damrosch.)

"It was really a remarkable performance, the co-ordination between orchestra and instrument being perfect, while it took no great stretch of imagination to visualize Mr. Bauer himself at the keyboard."—NEW YORK TRIBUNE.

"It was an artistic experience, strange and bizarre. Not only the characteristics of Bauer's playing were reproduced, but it seemed as if the player were actually there—the playing was so humanly impulsive. I gained new impressions, which I should like to repeat."—LEOPOLD STOKOWSKI, Conductor Philadelphia Symphony Orchestra.

"The absence of any human musician at the instrument, playing in perfect time with Mr. Stokowski's orchestra, was so startling that full appraisal of the artistic miracle was somewhat handicapped. At the conclusion of the number the house broke into prolonged and fervent applause. Mr. Stokowski bowed and glanced rather perplexedly at the place where Mr. Bauer, in a less ingenious era, would have been standing."

—PHILADELPHIA EVENING PUBLIC LEDGER.

"We heard Mr. Bauer's rendition of the concerto, movement after movement, the orchestra following the reproduction of the record of the concerto exactly as the great virtuoso is known to play the piece. Tone shading, contrasts of tempo and characteristic phrasing are faithfully reproduced."—CHICAGO NEWS.

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

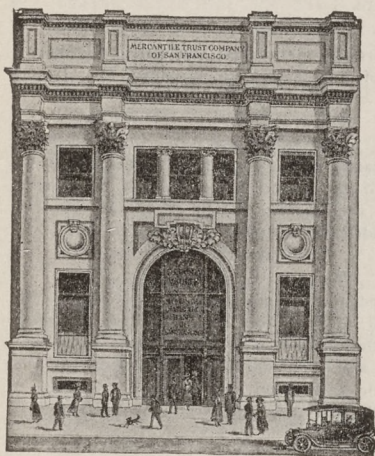
"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

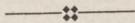
In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

Schumann then proceeds to work out the material that has been put forward; and in the course of this the "motto" theme is once more heard in the horns and trumpets. There is a gradual subsidence leading to three distinct pauses. Succeeding this a new idea is brought forward by the oboe. There now follows a gradual working up to a climax and another pause, which succeeds tumultuous scale passages in the strings. The oboe melody is now presented in a different form in the first violins. This presentation of it Schumann borrowed from a subject in the finale of his quartet in F for strings, where it is even written in the same key.

The "motto" again reappears, at first *pianissimo*, and later with augmented force. There is ever increasing intensity, and a gradual building up of a triumphal climax with which the work is brought to its conclusion.



"SADKO,"
TONE POEM

Nicholas A. Rimsky-Korsakow
1844-1908

"SADKO" was written in 1867 and revised in 1891. While the opera "Sadko" contains several themes taken from this symphonic poem, it must be clearly understood that this work is not an excerpt from the opera. As a matter of fact it was written twenty years before Rimsky-Korsakow planned the opera by the same name. Sadko's adventures are thus described by M. Montague Nathan in his *History of Russian Music*:

"At Novgorod dwelt a poor minstrel who earned a precarious livelihood by performing on his guslee to the rich men of the city. One day at a banquet he had the misfortune to annoy those present by reproaching them with their love of wealth, and was unceremoniously bundled out. Hurt by this treatment, he betook himself one lovely summer's evening to the bank of Lake Ilmen, and sang his woes to its waves. Attracted by the music, the beautiful Volkhova, youngest daughter of the Ocean Monarch, emerged from the water, surrounded by her suite of maidens. Enchanted both by the beauty and talent of Sadko, Volkhova promised that they should meet again, when riches and happiness would become his lot. Sadko, overwhelmed with joy, returned to the town and wagered his head against the wealth of the merchants than he would catch golden fish in Lake Ilmen. Volkhova fulfilled her promise to help him, but Sadko, unwilling to profit to the full extent, was satisfied with a fleet of thirty vessels, with which he set sail for a long voyage. One evening in midocean his ship suddenly came to a standstill and its sails were torn from its masts. In order to propitiate the Sea-King, casks of gold and precious stones were pitched into the

waves. This proving of no avail, it was assumed that the king required a human sacrifice. Lots were drawn, and Sadko, who had already guessed that Volkhova's hand was directing these circumstances, was placed on a plank and drawn down to the Sea-King's domain. Entranced by Sadko's glorification, sung in his honor, the King bestowed his youngest daughter, Volkhova, upon the minstrel. The betrothal was celebrated with submarine pomp and circumstance. Sadko then began anew to play and sing, but his music rose to such a high emotional pitch that the whole company joined in with a frenzied dance. This caused a storm and many ships were wrecked. Suddenly St. Nicholas appeared, and remonstrating with Sadko, dashed his glee to the ground, thus putting an end to the dance and to its attendant storm. He bade the minstrel return to his home and transformed Volkhova into the river that flows by the city of Novgorod."

The score is dedicated to Mr. Mili Balakirew and is written for large orchestra. In this concert the revised edition of the work is used.



OVERTURE, "LE BARUFFE
CHIOZZOTTE," OP. 32

Leone Sinigaglia
1868

LEONE SINIGAGLIA is one of the few Italian composers who have devoted themselves to instrumental art. His first studies were undertaken at the Conservatory of Turin, and later under Mandyczewski in Vienna. While residing in the Austrian capital Sinigaglia made the acquaintance of Anton Dvorak and Carl Goldmark and the former master was of particular service to him, not only with artistic counsel, but with influence as well. The compositions of the Italian writer's earliest period consist for the most part of songs and pieces for violin and for violoncello. The Concert Etude, Op. 5—written as a string quartet—was made known to a wide circle of musical connoisseurs through its frequent performance by the Bohemian Quartet. Opus 16 is a Romanze and Humoresque for 'cello with orchestral accompaniment. Opus 19, a set of variations for oboe and piano on Schubert's "Heidenroslein." The later works are as follows: Violin concerto (in A), Opus 20; variations on a theme by Brahms for quartet, Opus 22; "Rhapsodia Piemontese," for violin and orchestra, Opus 26; string quartet (in D), Opus 27; two pieces for horn and piano, Opus 28; "Danze Piemontese," for orchestra, Opus 31; Serenade in D for violin, viola and violoncello, Opus 33.

The overture, "Le Baruffe Chiozzotte," Op. 32, was performed for the first time in the spring of 1907 at one of the symphonic concerts of La Scala, at Milan, Toscanini conducting. The score was published in 1908, and arrangements of it for piano solo and duet (made by Ernesto

Concolo) appeared at the same time. The composition is dedicated by Sinigaglia to his sister.

"Le Baruffe Chiozzotte"—in an approximate translation, "The Quarrels of the People of Chiozza"—is the name of a comedy written by Carlo Goldoni in 1760. This author, the real founder of Italian comedy, was born in 1707 at Venice. His grandfather, in whose house much of Goldoni's earliest childhood was spent, was a man of pleasure, whose predilections ran to the society of actors and the performances of plays. It is small wonder that a child living in this atmosphere should have precociously developed the dramatic instincts with which nature had endowed him. Carlo's father made him a present of a little theatre of marionettes when the child was four year old, and such was the boy's enthusiasm for the stage that he wrote a comedy when he was only eight. Since the elder Goldoni organized a company of players and fitted up a stage in order to gratify his son's passion for theatrical affairs, it seems rather absurd that the father should have been disappointed when the young man turned out to be a quite indifferent lawyer. The story of Goldoni's life is the story of his labors as the author of innumerable plays.

As a man, Goldoni was somewhat commonplace. His was a superficial nature, not distinguished for deep emotions, as behaved, filled with the effervescent frothiness of a mind to which nothing ever mattered very much. The value of his plays lies in their truth and realism. Goldoni pictured the people of Venice as they existed in real life, and with nothing of the artificiality and stilted action of the drama of his time. The Teatro S. Angelo at Venice was the scene of Goldoni's many triumphs. Their countless audiences laughed with him at the whimsical pictures of themselves; and it was there, too, that Goldoni learned the bitter lessons that are taught to those who put their trust in the changing, fickle moods of pleasure seekers; for other favorites sprang up and the author of "Le Baruffe Chiozzotte" discovered that his day was done. When it was rumored that Goldoni was to produce his farewell play—"One of the Last Evenings of Carnival"—at the Teatro S. Angelo, previous to his departure for a permanent home in Paris, the theatre was filled with an eager, expectant audience. The play was an allegory. It represented the departure from Venice for Russia of a designer of patterns for silk stuffs. With an aching heart he leaves the weavers, for whose looms he has so long designed his patterns. He—Goldoni—was the designer; the weavers were the comedians of his theatre. The audience was touched. Some laughed, many wept; yet there were cries on all sides, "Good-bye, Goldoni! Return soon! A good journey to thee!"

But Goldoni never returned; nor did he bring forth another masterpiece. In 1793 he died, but obscurity had descended upon his name and his passing attracted scarcely a thought.

The story of "Le Baruffe Chiozzote" is of the simplest description. It concerns the population of the little fishing town of Chiozza, distant

some eight miles from Venice. The fishermen have collected into baskets the fish which they have caught, and while this operation has been in progress the womenfolk of Chiozza have been sitting in the main street, opposite the beach, making lace and chattering like magpies. Soon there is to be heard the noise of angry voices. Some of the gossipers are quarreling. The strife spreads quickly; there is shrieking and scuffling, and, to add to the confusion, the men run up to the aid of their wrangling relatives. Even the lovers, Lucietta and Tita Nane, take sides in the fray, and their mutual recrimination rises high above the babel of cries and shouting. At length the good-natured little magistrate of Chiozza appears upon the scene. He makes peace between the lovers and establishes order and harmony among the fighting people. He calls for wine and things to eat, and to the sound of fiddles and the dance the Chiozzotti drown the memory of their quarrels.

Sinigaglia has not endeavored in his overture to portray Goldoni's comedy scene by scene, but to reflect the general character of the situations—the teasing women, the idyl of Lucietta and Tita Nane, and the quarrel, with its happy outcome.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, two kettledrums, glockenspiel, side drum, triangle, cymbals and strings. The work is written in the orthodox sonata form.

It commences (*Allegro con spirito*, D major, 2-2 time) without any introduction, with a lively subject, announced *ff* by the full orchestra. This material is presented at considerable length, eventually leading into a new section (*Moderatamente mosso*) in which a contrasted melody is heard in the oboe and later in the first violins. There is an acceleration of the time, and the melody is carried on in a more playful guise until it ushers in a theme (*Allegro moderato*), the general spirit of which has much in common with the opening portion of the piece. The tempo again becomes quicker, and a chattering figure (*Allegro*), played by the wood-winds is given lengthy development and leads to a repetition of the *Moderatamente mosso* melody heard before. As in the first division of the work, this theme is taken up by the violins, but the latter part of it is changed, a syncopated figure in the middle portions of the harmony playing an important part. The former *Allegro moderato* theme recurs and, after it, the lively subject which opened the overture itself. The repetition of this with a short coda brings the work to its conclusion.

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Kahn, Frederick
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenhime, Berthold	Kaufmann, Wm.
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenhime, D. J. (*)	Kennedy, Robert A.
Ames, Mrs. F.	Davenport, Sallie	Guggenhime, Mrs. L.	King, Homer S.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	Kingsbury, K. R.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kirkwood, Mrs. R. C.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kittle, Mrs. H. DeWitt
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Knight, Mrs. E. J.
Armsby, Mrs. J. K.	de Echequien, A.	Hale, R. B.	Kohn, Mrs. Geo. A.
Armsby, J. K.	DeForest, A. T.	Hale, P. C.	Koshland, Max
Arnstein, L.	de Guignee, Chas., Jr.	Hall, Frederick W.	Koshland, Mrs. M. S.
Babcock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koster, Fred'k. J.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Lathrop, Mrs. C. G.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lavenson, A. S.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Law, Dr. Hartland
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Lawson, John
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawton, Mrs. G. T. (*)
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lengfeld, Mrs. A. L.
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lent, Mrs. Eugene
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Levi, Mrs. Herman
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levison, J. B.
Beylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, L. O.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, R. J.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Liebes, Mrs. Isaac
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Leon
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebmann, Maurice
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Lillenthal, Mrs. B.
Borel, Antoine, Jr.	Elkins, Felton B.	Hellman, H. G.	Lillenthal, Jesse W.
Bourne, Mr. Wm. B.	Eloesser, A.	Hellman, Isaias W.	Lillenthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Linnard, D. M.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lisser, Louis
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lowe, Mrs. Barbara
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Benard
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Luce, G. W.
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Mack, Mrs. A.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, H. L.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Maillard, Miss L. M.
Brobeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Mangels, Miss A.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Manheim, H. S.
Brooke, Mrs. John F.	Fleishhacker, Mrs. A.	Holmes, Howard C.	Marcus, G.
Brown, Arthur M.	Fleishhacker, H.	Holton, L. V.	Martin, Mrs. E.
Buchanan, Mrs. A. N.	Fleishhacker, M.	Hood, Wm.	Martin, Joseph
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Walter S.
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Matson, Mrs. Wm.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	McBean, P. McG.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McCreary, Mrs. F. C.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McDade, Mrs. J. J.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McGregor, John A.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McKee, John D.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McLaughlin, Mrs. A.
Chancellor, J. A.	Giannini, A. P.	Hovey, Chester L.	McNear, Geo. W.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McNear, S. B.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	Meyer, Geo. H. C.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Mrs. H. L. E.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, J. H.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, Miss P. H.	Green, Chas. E.	Isenberg, Mrs. V.	Miller, C. O. G.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, J. K.
Cook, C. W.	Greenebaum, Emil	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Greeg, Wellington, Jr.	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, C. R.	Moore, C. C.
Cox, E. H.	Griffin, Frank W.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Morrison, A. F.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.	Morse, I. L.

Subscribers to the Guarantee Fund

Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neilson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Geo. M.
Roos, Geo. H.

Rosenbaum, Mrs. S. D.
Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph

Sloss, Leon
Sloss, Mrs. Louis
Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicken, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.

Welch, Mrs. A., Jr.
Welch, Mrs. B. L.
Wheeler, Mrs. C. S.
Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I.
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfungst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

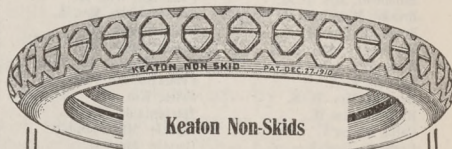
or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the

Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previali
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Musical Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction—its power is so **marvelous** that it is almost impossible to comprehend, much less adequately describe. This great instrument was given to the world by the **Aeolian Company**, makers of the Pianola, the original of all Player Instruments.

¶ The Duo-Art is a “reproducing” piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the Duo-Art is a “regular” Piano to be played by hand.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (Stroud Uprights only). Truly **the musical instrument De Luxe** is the Duo-Art Piano—and yet with the range of prices, there is a model suitable for every home.

¶ You must hear this wonderful instrument—we will gladly play it for you. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

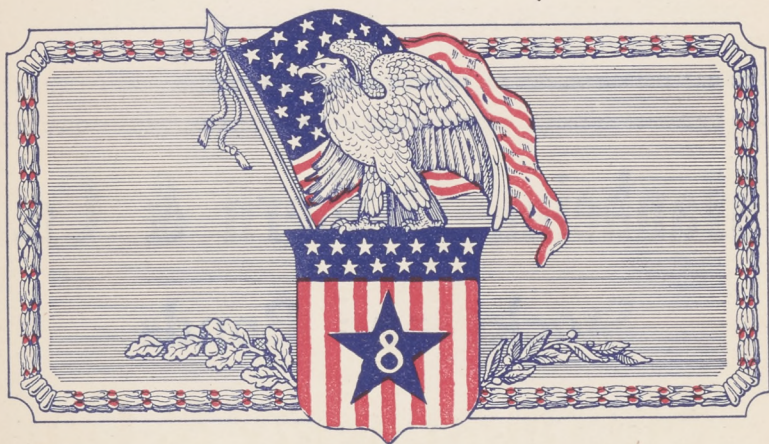
Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

FIFTH POPULAR CONCERT

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, February 9, 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist

—❖—

PROGRAMME

National Anthem

1. Military March.....SCHUBERT
2. Funeral March of a Marionette.....GOUNOD
3. Introduction and Rondo Capriccioso.....SAINT-SAENS

MR. PERSINGER

INTERMISSION

4. *a.* "Xaviere," Entr. Acte Rigandon.....DUBOIS
b. Intermezzo from "Naila".....DELIBES
5. Ballet Music from "Le Cid".....MASSENET
 - a.* Castillane
 - b.* Andalonse
 - c.* Aragonaise
 - d.* Aubaide
 - e.* Catalane
 - f.* Madrilène
 - g.* Navarraise
6. Overture, "William Tell".....ROSSINI

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Fourth Popular Concert

187th Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, January 26, 2:30 o'clock

PROGRAMME

National Anthem

1. WEBER.....Overture, "Oberon"
2. SAINT-SAENS....."Danse Macabre"
Violin Obligato—Louis Persinger
3. MASSENET.....Neapolitan Scenes
Dance
Religious Procession
The Improviser
The Festival
(Played without pause)

INTERMISSION

4. S. COLERIDGE-TAYLOR....."The Bamboula"
Rhapsodic Dance
5. a. TSCHAIKOWSKY.....Andante Cantabile
b. HELLMESBERGER.....Ball Scene
6. RIMSKY-KORSAKOW.....Spanish Caprice
Alborada
Variations
Alborada
Scene and Gypsy Song
Fandango of the Asturias
(Played without pause)

See Special Announcement on Page 120

WILLIAM SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)
is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco. Phone: Prospect 2544



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds.	2,336,411.92
Employees' Pension Fund.	295,618.00

OFFICERS

JOHN A. BUCK, President	A. H. R. SCHMIDT, Vice-Pres. and Cashier
GEO. TOURNY, Vice-Pres. and Mgr.	E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier	A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary	GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys	

BOARD OF DIRECTORS

JOHN A. BUCK	A. H. R. SCHMIDT	A. HAAS
GEO. TOURNY	I. N. WALTER	E. N. VAN BERGEN
E. T. KRUSE	HUGH GOODFELLOW	ROBERT DOLLAR
E. A. CHRISTENSON		L. S. SHERMAN

::

PROGRAMME NOTES

::

OVERTURE TO "OBERON"

Carl Maria von Weber
1786-1826

"OBERON" or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of art which he had served so faithfully and so brilliantly.

The original libretto of "Oberon" was in English, having been composed by James R. Planché after Sotheby's English translation of Wieland's poem of the same name and Villeneuve's "Huon de Bordeaux." The text was translated subsequently into German, and in this guise the opera was produced at Leipsic in December, 1826. Paris heard this German version with indifference in 1830, but a French adaptation brought out at the Theatre Lyrique in 1857 met with success. The work was revived at London in 1860, in Italian and with recitatives by Sir Julius Benedict and other interpolations. The original English version was the first to be heard in this country.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4-4 time; like the overtures to "Der Freischütz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former programme) does excellent service as a popular description of this brilliant composition:

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfins flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalmereau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incidents, in thus bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro*, first introduced by the clarinet and then taken from the final *stretto* of Reiza's grand scene, "Ocean; thou mighty monster."

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTES

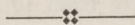
::

CONTINUED

"DANSE MACABRE"

Camille Saint-Saens
1835

THE "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockcrow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.



NEAPOLITAN SCENES

Jules Massenet
1842-1912

JULES MASSENET, born at Montaud, near St. Etienne, May 12, 1842, was educated at the Paris Conservatoire, where he won a number of prizes. His first compositions showed him to be a skilled and graceful musician. It was not, however, until after the Franco-German War that he rose to the first rank among the first French composers by the production of "Don Cesar de Bazan," a comic opera in three acts and four tableaux. He was always careful to choose subjects for his operas which conformed strictly to the taste of the Parisian public.

Massenet was only 36 years of age at the time of his election to the Academie des Beaux-Arts in 1878. He was the youngest member ever elected to the Academie. His prolonged and widespread success is one of the puzzling phenomena of modern musical history.

While those who look a little below the surface find his music somewhat monotonous, casual hearers are surprised by his superficial versatility. In spite of many predictions to the contrary, Massenet's works have maintained their popularity.

The Neapolitan Scenes are descriptive of the different phases of one of the annual festivals which take place in Naples. The festival opens with the dance which is so characteristic of Neapolitan life—the Tarentelle Dance. This dance is interrupted by the sounding of a chime

ANNOUNCEMENT

Fifth Pair of Symphony Concerts

CURRAN THEATRE

Friday Afternoon, January 31, at 3:00 o'clock

Sunday Afternoon, February 2, at 2:30 o'clock

PROGRAMME

1. MOZART.....Symphony in G Minor
2. SAINT-SAENS.....Concerto in G Minor,
for Piano and Orchestra
(Recorded by HAROLD BAUER on the Duo-Art Piano)
3. TSCHAIKOWSKYOverture-Fantasia,
"Romeo and Juliet"

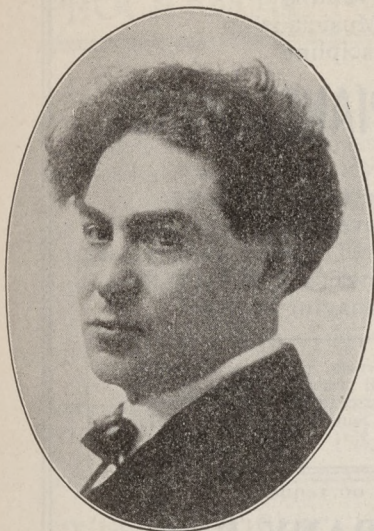
Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10 A. M. on days of concerts.

SPECIAL NOTICE

¶ The significant feature of this programme will be the Concerto, recorded by Harold Bauer on the Duo-Art Piano, and which will be reproduced on this instrument, accompanied by the orchestra.

¶ This will be the fourth time in the history of music that a Symphony Orchestra has appeared on a concert stage accompanying a reproducing piano. The first appearance of the Duo-Art Piano with orchestra was on November 17, 1917, in Aeolian Hall, New York, with the Symphony Society of New York, Walter Damrosch, conductor; the second concert was given on January 21, 1918, in the Academy of Music, Philadelphia, with the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; the third event was held on December 10, 1918, in Orchestra Hall, Chicago, with the Chicago Symphony Orchestra, Eric DeLamarter, conductor.

¶ At the above concerts, a Grand pianoforte, actuated by a current of electricity—played by a perforated music-roll and untouched by human hands—performed Harold Bauer's interpretation of the Saint-Saens' Concerto in G Minor, accompanied by the world-famous orchestras noted.



HAROLD BAUER

Concerning HAROLD BAUER'S Interpretation of Saint-Saens' Concerto in G Minor, Repro- duced on the Duo-Art Piano, to be Given at the 5th Pair of Symphonies

"The record of the Saint-Saens Concerto was prepared by me with the most minute care and all the nuances I had indicated were reproduced with extraordinary fidelity."

—HAROLD BAUER.

"... of course we missed you and your compelling personality at the concert last night, but you would have been delighted if you had been present, to hear how cleverly the Duo-Art reproduced your artistic intentions. Unlike Edward Everett Hale's famous story, your double did not 'undo' you.

"I am living in mortal terror that the next uncanny invention of the fertile American brain will be an electrically-controlled, mechanically-perfect, orchestral conductor! Then good-bye to

"Yours truly,

"WALTER DAMROSCH."

(Extract from a letter to Harold Bauer written by Walter Damrosch.)

"It was really a remarkable performance, the co-ordination between orchestra and instrument being perfect, while it took no great stretch of imagination to visualize Mr. Bauer himself at the keyboard."—NEW YORK TRIBUNE.

"It was an artistic experience, strange and bizarre. Not only the characteristics of Bauer's playing were reproduced, but it seemed as if the player were actually there—the playing was so humanly impulsive. I gained new impressions, which I should like to repeat."—LEOPOLD STOKOWSKI, Conductor Philadelphia Symphony Orchestra.

"The absence of any human musician at the instrument, playing in perfect time with Mr. Stokowski's orchestra, was so startling that full appraisement of the artistic miracle was somewhat handicapped. At the conclusion of the number the house broke into prolonged and fervent applause. Mr. Stokowski bowed and glanced rather perplexedly at the place where Mr. Bauer, in a less ingenious era, would have been standing."

—PHILADELPHIA EVENING PUBLIC LEDGER.

"We heard Mr. Bauer's rendition of the concerto, movement after movement, the orchestra following the reproduction of the record of the concerto exactly as the great virtuoso is known to play the piece. Tone shading, contrasts of tempo and characteristic phrasing are faithfully reproduced."—CHICAGO NEWS.

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

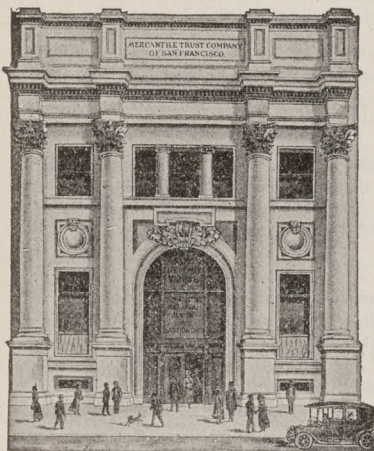
"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

PROGRAMME NOTES

::

CONTINUED

which announces the approach of a religious procession. After this has passed, an improviser appears on the stage and entertains the crowd.

There are several variations on the popular theme, with which this movement starts. Suddenly the roll of a drum—the salute of a distant gun, announces the beginning of the general festivities, which wind up in a boisterous way the work in which Massenet tries to give a realistic picture of the merry and noisy life, which characterizes the typical Italian festival.

PROGRAMME NOTE

::

by Felix Borowski

“THE BAMBOULA” RHAPSODIC DANCE

Samuel Coleridge-Taylor

1875-1912

THE composer of this Rhapsodic Dance—the son of a negro physician who had been born in Sierra Leone, and of an English mother—obtained the greater part of his education at the Royal College of Music, London. A student in composition of Sir Charles Villiers Stanford at that institution, Coleridge-Taylor produced a number of remarkable works at a time when most of his fellow-pupils were occupying themselves with more or less rudimentary exercises in their art. He was only nineteen years of age when a nonet for piano, strings and wind and a setting for soprano and orchestra of one of Lockhart's Spanish Ballads were produced, and only twenty when a symphony in A minor, a string quartet, a Concertstück for violin and orchestra and a quintet for clarinet and strings were brought out at various concerts of the institution. That these pieces made an unusual impression upon connoisseurs who heard them is certain and Dr. Joseph Joachim was so moved to admiration by the clarinet quintet that he took part in a performance of it given at Berlin in 1897.

Coleridge Taylor left the Royal College of Music in 1897 and fame came to him the following year with the first performance—it took place at a Royal College concert—of his cantata, “Hiawatha's Wedding Feast.” So great was the success of this work that the composer of it was encouraged to set other parts of Longfellow's poem, and “The Death of Minnehaha” was finished and produced at the North Staffordshire Musical Festival in 1899, and “Hiawatha's Departure” at a concert of the Royal Choral Society, London, in 1900. In addition to his labors in composition, Coleridge-Taylor taught violin-playing at the Croydon Conservatoire and at the Guildhall School of Music. In 1904 and 1906 he paid visits to America. The list of Coleridge-Taylor's works is an extensive one, covering all departments of composition. Those written for orchestra comprise the following: Ballade in D

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....\$17,000,000

December 31, 1918.....72,334,406.22

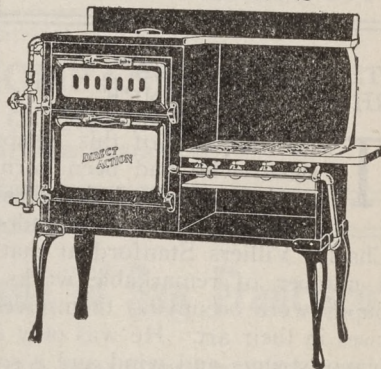
RESOURCES OVER ONE HUNDRED MILLION DOLLARS

HARMONY
OF
COLOR
MAKES OUR WORK
DISTINCTIVE



Main Office and Factory
Second Street at Bryant
SAN FRANCISCO

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

SCHLUETER-BEECHER
Co.

755 Mission Street

MOUNT DIABLO CEMENT
Awarded Gold Medal P. P. I. E.
COWELL SANTA CRUZ LIME

Always used where Quality Counts
ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

PROGRAMME NOTES

::

CONTINUED

Minor, Op. 4; Symphony in A Minor, Op. 8; Four Characteristic Waltzes, Op. 22; Ballade in A Minor, Op. 33; African Suite, Op. 35; Hemo Dance, Op. 36; Solemn Prelude, Op. 40; Scenes from an Everyday Romance, Op. 41; Ethiopia Saluting the Colors, Op. 51; Four Novelletten, Op. 52; Symphonic Variations on African Air, Op. 63; Rhapsodic Dance, "The Bamboula," Op. 75; Petite Suite de Concert, Op. 77, and Ballet Suite, "Hiawatha," Op. 82.

"The Bamboula" was heard for the first time in public, June 2, 1910, at a concert of the Litchfield County Choral Union, given in Mr. Carl Stoeckel's "Music Shed" at Norfolk, Conn. Mr. Coleridge-Taylor composed his Rhapsodic Dance for this performance, and he himself was the conductor of it, as well as of his cantatas, "Hiawatha's Wedding-feast" and "The Death of Minnehaha." The work was published in 1911 with a dedication to Mr. and Mrs. Carl Stoeckel.

The dance is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, side drum, triangle, glockenspiel and strings. The theme, which is the basis of the entire composition, is preceded by an Introduction (*Vivace*, G major, 2-4 time); the subject is then given out by the strings and wood-wind. Later it is heard in the wood-wind in augmentation and there is development. After a more expressive version of the subject set forth by the wood-wind and afterward by the strings, the time changes to 3-2 (*Animato*), and still another modification of the theme is presented \sharp . This is followed by a quieter version sung against a syncopated accompaniment in the strings by the clarinet, the oboe, and later the violins (*pizzicato* in violas and violoncellos) and there is a return to the first presentation of the subject. The theme is heard in augmentation in the brass \sharp and the dance closes sonorously and brilliantly.

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

"Delivered Mileage for
Your Money—
Safety Without Charge"

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

ANDANTE CANTIBILE
FROM STRING QUARTET, OP. 11Peter Iljitsch Tschaikowsky
1840-1893

THE string quartet from which this slow movement is drawn was published as the first of the composer's efforts in this form; but a previous quartet, of which only the opening movement still remains (and in manuscript), was written in 1865. The quartet in D was a product of the year 1871, and necessity rather than inclination was the cause of its creation. Tschaikowsky was at this time instructor in harmony and history of music in the Conservatory of Moscow. The institution was new, its financial resources modest to the point of meagreness, and the salaries of the teachers were estimated on a basis not in any way connected with the worth of their endeavors. Tschaikowsky received fifty roubles (\$37.50) per month. Upon this sum it was difficult enough to live, but, as in 1871, Peter Iljitsch was seized with a yearning for foreign travel, and something had to be done to raise the money it would cost. Nicholas Rubinstein suggested a benefit concert to be comprised of Tschaikowsky's compositions, an idea which the composer accepted with alacrity. As an orchestra was not to be thought of and a large work of some kind was necessary to the enterprise, Tschaikowsky determined on the composition of a string quartet. Kashkin tells us that the Russian master knew very little about chamber music at this period of his life. "Even the character of this music," said the critic, "he appreciated with difficulty. The mere quality and timbre of the string quartet provoked in him nothing but weariness in these days, and he could scarcely endure Beethoven's later quartets. He confessed to me once that he could hardly keep awake in his seat through a performance of Beethoven's great quartet in A minor."

Nevertheless Tschaikowsky worked with increasing zest upon his string quartet, the composition of which occupied the whole of February.

The slow movement has a curious history. A plasterer was at work on the outside of the house in which the Russian master lived, and on several successive mornings Tschaikowsky heard the man singing a melody, the plaintive charm of which so haunted him that he sought out the plasterer and asked him to sing the words. This folksong, which Tschaikowsky incorporated into the *Andante* of the quartet, is to be found in Rimsky-Korsakow's collection of national Russian songs.

It remains only to record the success of Tschaikowsky's artistic enterprise. The concert was well attended and the financial receipts were such as to warrant the making of the foreign tour.

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

"BALL SCENE"

Josef Hellmesberger
1800-1873

THIS very effective "solo for all violins" has been arranged by Hellmesberger after a violin etude of Mayseder for violin ensemble, one harp, bass violin, tympani and triangle. It is in one movement, except for a short contrarte middle section.



SPANISH CAPRICE

Nicholas A. Rimsky-Korsakow
1844-1908

THIS caprice on Spanish themes, by the Russian composer Rimsky-Korsakow, had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements, which, however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

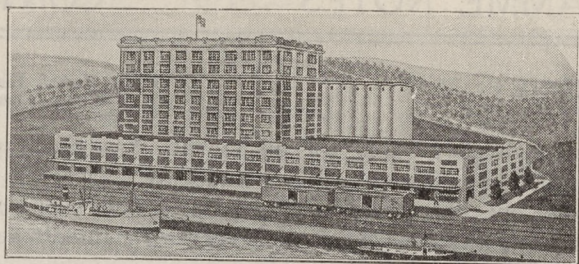
II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number, but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenza* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* the Gypsy song begins, and passes without pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines," neither the Romans nor the Moors conquered it.

Towards the end of this number the "Alborada" is repeated as a *coda*.



A TYPICAL SPERRY MILL
Sperry Mills, South Vallejo, California

SPERRY FLOUR CO.

General Offices
San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
 Concert Master and
 Assistant Conductor
 Arthur Argiewicz
 Assistant Concert Master
 L. W. Ford
 Assistant Concert Master
 L. Fenster
 W. F. Laraia
 A. Laraia
 E. J. Rossett
 Leo Godowsky
 W. Lind
 F. Cardona
 H. Koenig
 Max Amsterdam, Sr.
 T. H. Reiss
 R. Ruiz
 J. M. Willard
 Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
 Principal
 W. Manchester
 E. P. Allen
 W. C. Hays
 R. L. Hidden
 H. Helget
 H. Hoffman
 W. Gough
 J. A. Paterson
 J. T. Hartzell-Gold
 B. Purt
 G. De Lorenzo

VIOLAS

Louis Rovinsky
 Principal
 C. Trainor
 U. Marcelli
 Fred A. Baker
 G. H. Kalthoff
 C. Heinsen
 A. Rosenbecker
 G. W. Callinan
 A. Stephan
 R. Kolb

VIOLONCELLOS

Horace Britt
 Principal
 S. Bem
 A. Weiss
 W. Villalpando
 F. J. Houseley
 R. Kirs
 G. Demetrio
 Bruno Coletti

DOUBLE BASSES

J. Lahann
 Principal
 S. Greene
 L. J. Previati
 A. Annaruni
 J. Madison
 A. E. Storch
 E. Arriola
 E. Jonas

FLUTES

Emilio Puyans
 L. Newbauer
 W. Oesterreicher
 Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
 A. Lombardi
 A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
 C. Hazlett
 G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
 E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
 P. Roth
 S. B. Bennett
 R. Rocco

TRUMPETS

D. C. Rosebrook
 O. Kegel
 A. Arriola
 A. Stephan

TROMBONES

H. F. Beitel
 O. E. Clark
 F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
 R. E. Wagner

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Musical Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction—its power is so **marvelous** that it is almost impossible to comprehend, much less adequately describe. This great instrument was given to the world by the **Aeolian Company**, makers of the Pianola, the original of all Player Instruments.

¶ The Duo-Art is a “reproducing” piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the Duo-Art is a “regular” Piano to be played by hand.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (Stroud Uprights only). Truly **the musical instrument De Luxe** is the Duo-Art Piano—and yet with the range of prices, there is a model suitable for every home.

¶ You must hear this wonderful instrument—we will gladly play it for you. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

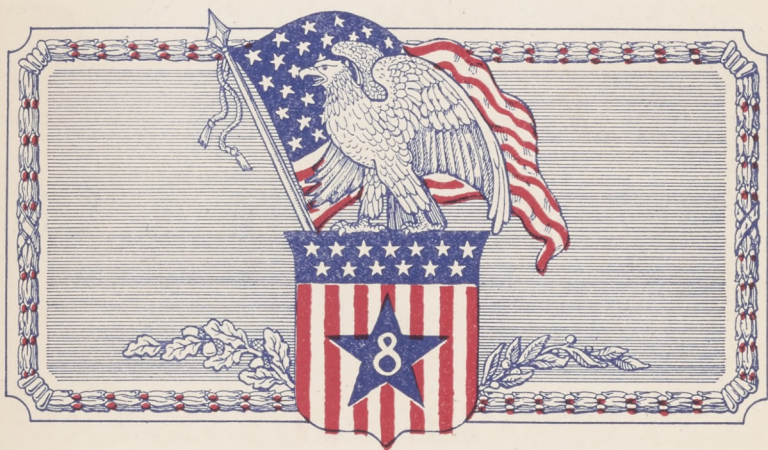
**Sherman, Clay & Co.**

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose

*Dealers in Steinway and other Pianos, Pianola
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❧ —
Eighth Season

— ❧ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT

FIFTH POPULAR CONCERT

GIVEN BY THE COMPLETE

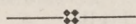
San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, February 9, 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist



PROGRAMME

National Anthem

1. Military March.....SCHUBERT
2. Funeral March of a Marionette.....GOUNOD
3. Romance and Finale a la Zingara.....WIENIAWSKI
(From D Minor Concerto)
MR. PERSINGER

INTERMISSION

4. Overture MignonTHOMAS
5. a. "Xaviere," Entr' Acte Rigaudon.....DUBOIS
b. HumoresqueDVORAK
c. Intermezzo from "Naila".....DELIBES
6. Ballet Music from "Le Cid".....MASSENET
a. Castillane d. Aubade
b. Andalouse e. Catalane
c. Aragonaise f. Madrilène
g. Navarraise
7. Waltz, "On the Beautiful Blue Danube".....JOH. STRAUSS

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Fifth Pair of Symphony Concerts

188th and 189th Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, January 31, at 3:00 o'clock

Sunday Afternoon, February 2, at 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

PROGRAMME

National Anthem

1. MOZART.....Symphony in G Minor
Allegro Molto
Andante
Menuetto
Finale—Allegro assai

2. SAINT-SAENS.....Concerto in G Minor,
Andante Sostenuto for Piano and Orchestra
Allegretto Scherzando
Presto

(Recorded by HAROLD BAUER on the Duo-Art Piano)

INTERMISSION

3. TSCHAIKOWSKYOverture-Fantasia,
"Romeo and Juliet"

WILLIAM SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)
is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco. Phone: Prospect 2544



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, ELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK	A. H. R. SCHMIDT	A. HAAS
GEO. TOURNY	I. N. WALTER	E. N. VAN BERGEN
E. T. KRUSE	HUGH GOODFELLOW	ROBERT DOLLAR
E. A. CHRISTENSON		L. S. SHERMAN

::

PROGRAMME NOTES

::

SPECIAL NOTICE

¶ The significant feature of this programme will be the Concerto, recorded by Harold Bauer on the Duo-Art Piano, and which will be reproduced on this instrument, accompanied by the orchestra.

¶ This will be the fourth time in the history of music that a Symphony Orchestra has appeared on a concert stage accompanying a reproducing piano. The first appearance of the Duo-Art Piano with orchestra was on November 17, 1917, in Aeolian Hall, New York, with the Symphony Society of New York, Walter Damrosch, conductor; the second concert was given on January 21, 1918, in the Academy of Music, Philadelphia, with the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; the third event was held on December 10, 1918, in Orchestra Hall, Chicago, with the Chicago Symphony Orchestra, Eric DeLamarter, conductor.

¶ At the above concerts, a Grand pianoforte, actuated by a current of electricity—played by a perforated music-roll and untouched by human hands—performed Harold Bauer's interpretation of the Saint-Saens' Concerto in G Minor, accompanied by the world-famous orchestras noted.

Concerning Harold Bauer's interpretation of Saint-Saens' Concerto in G Minor, reproduced on the Duo-Art Piano:

"The record of the Saint-Saens Concerto was prepared by me with the most minute care and all the nuances I had indicated were reproduced with extraordinary fidelity."—HAROLD BAUER.

"It was really a remarkable performance, the co-ordination between orchestra and instrument being perfect, while it took no great stretch of imagination to visualize Mr. Bauer himself at the keyboard."—NEW YORK TRIBUNE.

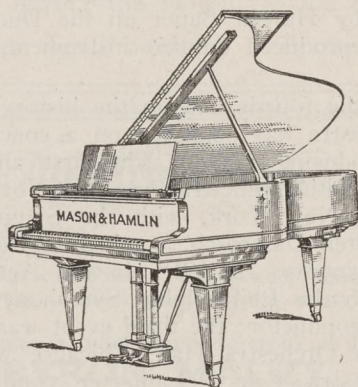
"It was an artistic experience, strange and bizarre. Not only the characteristics of Bauer's playing were reproduced, but it seemed as if the player were actually there—the playing was so humanly impulsive. I gained new impressions, which I should like to repeat."—LEOPOLD STOKOWSKI, Conductor Philadelphia Symphony Orchestra.

"The absence of any human musician at the instrument, playing in perfect time with Mr. Stokowski's orchestra, was so startling that full appraisement of the artistic miracle was somewhat handicapped. At the conclusion of the number the house broke into prolonged and fervent applause. Mr. Stokowski bowed and glanced rather perplexedly at the place where Mr. Bauer, in a less ingenious era, would have been standing."

—PHILADELPHIA EVENING PUBLIC LEDGER.

"We heard Mr. Bauer's rendition of the concerto, movement after movement, the orchestra following the reproduction of the record of the concerto exactly as the great virtuoso is known to play the piece. Tone shading, contrasts of tempo and characteristic phrasing are faithfully reproduced."—CHICAGO NEWS.

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

SYMPHONY, G MINOR

Wolfgang Amadeus Mozart
1756-1791

MOZART wrote forty-nine symphonies—the first in London in 1764, when he was only eight years of age. The earlier ones are very thinly scored, many of them calling only for strings, a pair of flutes or oboes, and as many horns; they are seldom performed nowadays. It was not until he came to his thirty-ninth symphony—the “Parisian,” written in 1778—that he began to apply any great breadth of instrumentation; and it was reserved for the year 1788 to witness his crowning achievements in this form—the three great symphonies in E flat, G minor and C major (the so-called “Jupiter”). It is upon this group (with the possible addition of the “Parisian” above mentioned) that his fame as a symphonist reposes. All three of these works were written between June 26 and August 10, the one now played having been completed within ten days.

The G minor symphony has been the object of boundless admiration on the part of all subsequent composers and critics, some of whom have voiced the opinion that it is Mozart's orchestral masterpiece. Beethoven is said to have been so deeply impressed with its beauties that he re-scored it from a pianoforte copy; and Schubert, speaking of the *Andante*, said: “I seem to hear the angels singing.” Otto Jahn in his biography of Mozart reviews the work in the following words: “In the G minor symphony,” says he, “sorrow and complaining take the place of joy and gladness. The pianoforte quartet and the quintet in G minor are allied in tone, but their sorrow passes in the end to gladness or calm; whereas here it rises in a continuous climax to a wild merriment, as if seeking to stifle care. The agitated first movement begins with a low plaintiveness, which is scarcely interrupted by a calmer mood of the second subject, which in working out intensifies a gentle murmur into a piercing cry of anguish; but, strive and struggle as it may, the strength of the resistance sinks again into the murmur with which the movement closes. The *Andante*, on the contrary, is consolatory in tone, not reposing on the consciousness of an inner peace, but striving after it with an earnest composure which even attempts to be cheerful. The *Minuet* introduces another turn of expression. A resolute resistance is opposed to the foe, but in vain; and again the effort sinks to a moan. Even the tender comfort of the *trio*, softer and sweeter than the *Andante*, fails to bring lasting peace. Again the combat is renewed, and again it dies away, complaining. The last movement brings no peace—only a wild merriment that seeks to drown

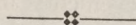
ANNOUNCEMENT

SIXTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, February 14, 3:00 o'clock

Sunday Afternoon, February 16, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Abenceragen".....CHERUBINI
2. Prelude to "The Afternoon of the Faun".....DEBUSSY
3. "Baba Jaga"LIADOW
Tone poem after a popular Russian fairy tale
(First time in San Francisco)

INTERMISSION

4. "Scheherazade"RIMSKY-KORSAKOW
The Sea and Sindbad's Ship
The Narrative of the Calender Prince
The Young Prince and the Young Princess
Festival at Bagdad. The Sea. The Ship
Goes to Pieces on a Rock Surmounted by
the Bronze Statue of a Warrior. Con-
clusion.

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

sorrow; and goes on its course in restless excitement. This is the most passionate of all Mozart's symphonies; but even in this he has not forgotten that 'music, when expressing horrors, must still be music.' "

Grove did not perceive in the work so tragic a mood as Jahn did, and said: "It is difficult to discover the overwhelming flood of anguish which German and English critics have found in it. Passion and energy pervade it from beginning to end, and both the first and last movements are animated by a spirit of agitation and unrest that is not natural to Mozart, and display an unusual absence of the gay and sprightly element which was his special element. But beyond this it is difficult to go." In this accomplished writer's judgment the G minor symphony is decidedly Mozart's masterpiece in this form. "Whatever may be thought," said he, "of the one in E flat—a picture of graceful beauty from beginning to end—or of the 'Jupiter,' not unfitly so named for its dignity and majesty, the G minor deserves a still higher place—the place which will always be given, by those who are able to judge, to the most imaginative and most touching work of a great artist, that which seems to penetrate most deeply into the recesses of our sympathies, to lift us highest toward the artist himself and the heaven into which he is soaring. Just as in the 'Unfinished' symphony in B minor of Schubert there is a certain keen, wild voice, a refined individuality, which seems to come more directly from the heart of the master, and to penetrate more deeply into the heart of the hearer than any of his other orchestral works, so it is with the G minor of Mozart. In it he seems to come more closely to us than elsewhere—to talk to us 'as a man talketh to his friend'; not making music so much as revealing the actual personality of his beautiful, restless, laden spirit in a manner not to be found in any of his other symphonies."

There are two autograph scores of the work in existence, the second being like the first with the exception that the original oboe parts appear re-written for oboes and clarinets. This copy was owned for many years by the late Johannes Brahms, who would neither permit it to be published nor to pass out of his possession. In the earliest printed editions of the symphony there appeared what Mendelssohn and Schumann considered an error—a modulating passage of four measures which seemed to have been written in twice. Schumann thought that Mozart might have written both passages, and then have forgotten to erase one of them; as now played the first passage is suppressed.

The first movement—in G minor, *Allegro molto* and 4-4 time—

THE CONGO

A Cycle of Song for Baritone

Poem by Vachel Lindsay Music by Arthur Bergh

Price, \$1.15, postage extra.

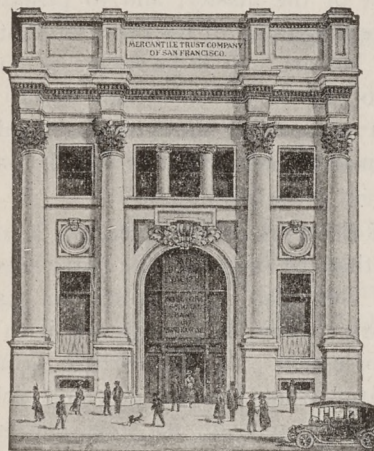
Not so much a song cycle as three graphic and picturesque musical scenes, in which a virile baritone voice will find play for humorous, dramatic, and weird expression. The poem is startling, original, united to music of striking power, in which negro tunes are thematically employed with modern resourcefulness. The result is a bizarre but sympathetic interpretation of racial traits of unique interest in American life and art.

"In many ways it is the most admirable cycle that has been done in our country in many a day. Mr. Bergh has melody, he is harmonically sensitive and his workmanship is flawless."—A Walter Kramer in "Musical America."

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

opens without any introduction with the statement of its principal theme by the first and second violins in octaves over a restless accompaniment in the violas and basses. This is worked over briefly, modulating at last to B flat major—in which key appears a subsidiary passage for the full orchestra, leading to the entrance of the second theme.

After this has been exposed fully the opening figure of the first theme is made the basis of some contrapuntal developments, following which the first part of the movement closes brilliantly in the full orchestra. The remainder of the movement is developed in accordance with the orthodox form of the symphonic *allegro*, passing through the customary repetition of the first part, the free-fantasia—or the “working-out” section, and the recapitulation (modified repetition of the first part), and concluding with a short coda.

The second movement—in E flat major, *Andante* and 6-8 time—is cast in the same form as the first (the sonata-form), and begins with the statement and development of its expressive first theme. The second theme enters presently in B flat major—and in due time the first part of the movement comes to an end in this key. A short free-fantasia, drawn largely from the second theme, and the usual recapitulation—in which the first theme is developed somewhat more fully than in the beginning, complete this movement.

The third movement—in G minor, *Allegretto* and 3-4 time—will need no explanation, being a simple example of the minuet with trio.

The trio (in G major) is in happy contrast to the first part, decidedly more dance-like and light-hearted in its temper. After the conclusion of the trio the first part of the movement is replayed.

The fourth and last movement—in G minor, *Allegro assai* and 4-4 time—is another sonata-form. Like the other movements of this symphony it opens with the statement of its principal theme.

A subsidiary theme which follows immediately is developed brilliantly and at considerable length, leading at last to the entrance of the more melodious second theme, in B flat major.

The latter is developed first by the strings and afterward by the wood-winds, leading to some further developments of the first theme. The first part of the movement then closes in B flat major, and is repeated forthwith. The free-fantasia which follows consists of a long and elaborate contrapuntal development of the first theme, leading finally to the recapitulation—with which latter the movement and the symphony come to an end.

PROGRAMME NOTE :: by William Hubbard Harris

CONCERTO FOR PIANOFORTE NO. 2, G MINOR, OP. 22

Charles Camille Saint-Saens
1835

SAINT-SAENS, the foremost of modern French composers, has written five pianoforte concertos, of which the one now played is the most familiar. The first movement—in G minor, *Andante sostenuto* and 4-4 time—begins with an unaccompanied solo passage, leading to the entrance of the orchestra *fortissimo*; thence to the statement of the principal theme by the solo instrument. Presently another theme appears—in the pianoforte, which latter shortly enters upon a long-spun climax—*Sempre più animato e crescendo*. This continues until the original tempo is abruptly resumed as the strings give out the principal theme—offset by brilliant flourishes from the pianoforte, which presently takes up the theme itself. Another elaborate solo cadenza and a coda complete the movement.

The second movement—in E flat major, *Allegretto scherzando* and 6-8 time—is a sparkling composition in Saint-Saens' most captivating manner. After a chord from the strings *pizzicato* and some taps from the kettle-drums, the solo instrument gives out the tripping first theme,

"TO ANALYSE MR. HOFMANN'S ART WOULD BE TO ENUMERATE ALL THE ESSENTIALS OF GREAT PIANO PLAYING AND MASTERLY INTERPRETATION."—New York "Sun."



Selby C. Oppenheimer presents

**JOSEF
HOFMANN**

MASTER OF THEM ALL

TWO RECITALS ONLY—SAVOY THEATER

TUES. EVE. 11th and SUN. AFT. FEB. 18th

Tickets: \$2.00, \$1.50, \$1.00, on sale at Sherman, Clay & Co.'s.

Steinway Piano Used

COMING—FEB. 18th and 23rd—ROSENBLATT, Cantor-Tenor

whose development is followed by a more melodious one—first carried by sundry instruments of the orchestra, accompanied by the pianoforte. The further development of these materials (along the lines of the sonata-form) and a short coda bring the movement to a *pianissimo* close.

The last movement—in G minor, *Presto* and 4-4 time—likewise is developed from two themes, both given out by the pianoforte—the first after a few introductory measures, and the second (after an abrupt modulation to A major over an accompaniment from the horns and wood-winds. These themes are worked out at length in the ensuing free-fantasia, which leads to a choral—played by the orchestra, and embellished with an oft-repeated trill-figure (drawn from the second theme) in the pianoforte. Then the usual recapitulation and a brilliant coda conclude the movement.



OVERTURE-FANTASIA,
"ROMEO AND JULIET"

Peter Iljitch Tschaikowsky
1840-1893

"**R**OMEO AND JULIET"—"overture-fantasia after Shakespeare"—is an early work. It was composed in the year 1869. Tschaikowsky owes the plan for his work to a suggestion from M. Mily Balakireff, famous at that time as the head of the younger Russian school.

"This is always associated in my mind," write M. Kashkin (Tschaikowsky's friend and colleague), "with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk.

"Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro* in B minor. (Balakireff suggested most of the tonalities) which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation'—in which the first theme, *Allegro*, appears in its original form, and the love-theme (D flat major) now appears in D major, the whole ending with

PROGRAMME NOTES :: CONTINUED

the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer, to whom such a theme was extremely well suited."

Although the version played at these concerts is by no means that which was played at the first performance—Tschaikowsky having made changes in the work as late as 1888—the main outline is practically the same as the one which was suggested by M. Balakireff in his programme.

The introduction presents at once the Friar Lawrence motive, in the clarinets and bassoons.

Then follows the *Allegro*—the conflict of the opposing houses, then the love-scene, with its two themes. The first* is sung by the English horn and violas.

The second love-theme is the sequence of chords heard first in the muted violins.

The love-scene is succeeded by the strife music, during which is heard the warning Friar Lawrence motive. The love-music returns again, with more passionate intensity, and is worked up to a powerful climax. A brief silence—and Romeo's song arises in lamentation and brings the close.

* This same theme was found after the composer's death in a "Duo from Romeo et Juliette" coupled with the words:

"O linger, night of ecstasy;
O night of love, spread thy dark veil over us."

FIRST COMMUNITY POPULAR CONCERT

SAVOY THEATRE

Wednesday Evening, February 5th, 8:15

HENRI SCOTT, bass-baritone of the Metropolitan Opera
Company of New York

James Woodward King, concert pianist

Tickets on sale, Sherman, Clay & Co., Saturday, February 1st

Prices, \$1.50, \$1.00, 75c, 50c

To Subscribers, \$1.00, 75c, 50c, 25c

(War Tax Extra)

For information concerning subscriptions to Community
Popular Concert Series, telephone Sutter 4637.

401 Hearst Building.

JESSICA COLBERT, Manager. Eda Beronio, Associate Manager

Second Concert, Savoy Theatre, Monday Eve., February 17th

PABLO CASALS

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Kahn, Frederick
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenheim, Berthold	Kaufmann, Wm.
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenheim, D. J. (*)	Kennedy, Robert A.
Ames, Mrs. F.	Davenport, Sallie	Guggenheim, Mrs. L.	King, Homer S.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	Kingsbury, K. R.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kirkwood, Mrs. R. C.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kittle, Mrs. H. DeWitt
Armshy, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Knight, Mrs. E. J.
Armshy, Mrs. J. K.	de Echequien, A.	Hale, R. B.	Kohn, Mrs. Geo. A.
Armshy, J. K.	DeForest, A. T.	Hale, P. C.	Koshland, Max
Arnstein, L.	de Guignee, Chas., Jr.	Hall, Frederick W.	Koshland, Mrs. M. S.
Babcock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koster, Fred'k. J.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Lathrop, Mrs. C. G.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lavenson, A. S.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Law, Dr. Hartland
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Lawson, John
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawton, Mrs. G. T. (*)
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lengfeld, Mrs. A. L.
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lent, Mrs. Eugene
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Levi, Mrs. Herman
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levison, J. B.
Beylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, L. O.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, R. J.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Liebes, Mrs. Isaac
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Leon
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebmann, Maurice
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Lilienthal, Mrs. B.
Borel, Antoine, Jr.	Elkins, Felton B.	Hellmar, H. G.	Lilienthal, Jesse W.
Bourn, Mr. Wm. B.	Eloesser, A.	Hellman, Isaias W.	Lilienthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Linnard, D. M.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lisser, Louis
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lowe, Mrs. Barbara
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Benard
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Luce, G. W.
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Mack, Mrs. A.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, H. L.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Maillard, Miss L. M.
Brobeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Mangels, Miss A.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Manheim, H. S.
Brooke, Mrs. John F.	Fleishacker, Mrs. A.	Holmes, Howard C.	Marcus, G.
Brown, Arthur M.	Fleishacker, H.	Holton, L. V.	Martin, Mrs. E.
Buchanan, Mrs. A. N.	Fleishacker, M.	Hood, Wm.	Martin, Joseph
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Walter S.
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Matson, Mrs. Wm.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	McBean, P. McG.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McCreary, Mrs. F. C.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McDade, Mrs. J. J.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McGregor, John A.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McKee, John D.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McLaughlin, Mrs. A.
Chanslor, J. A.	Giannini, A. P.	Hovey, Chester L.	McNear, Geo. W.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McNear, S. B.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	Meyer, Geo. H. C.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Mrs. H. L. E.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, J. H.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, Miss P. H.	Green, Chas. E.	Isenberg, Mrs. V.	Miller, C. O. G.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, J. K.
Cook, C. W.	Greenebaum, Emil	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Gregg, Wellington, Jr.	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, C. R.	Moore, C. C.
Cox, E. H.	Griffin, Frank W.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Morrison, A. F.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.	Morse, L. L.

Subscribers to the Guarantee Fund

Morshead, Mrs. E. C.
 Mulcahy, R. E.
 Musto, Mrs. Joseph
 Neilson, Mrs. K. F.
 Neustadter, Mrs. D.
 Newhall, W. Mayo
 Nickel, Mrs. J. LeRoy
 Nuttall, Mrs. J. R. K.
 O'Connor, Mrs. F. C.
 Ohlandt, Mr. & Mrs. H. W.
 Ohlandt, Mrs. N.
 Pacific Musical Society
 Parrott, John (*)
 Pauson, F. & Sons
 Payson, A. H.
 Payson, Mrs. A. J. P.
 Penoyer, Mrs. C. W.
 Perrin, Mr. & Mrs. J.
 Peterson, Mrs. F. C.
 Phelan, James D.
 Pierce Arrow Co.
 Pierce, Mrs. Ira
 Pischel, Mrs. K.
 Pond, Mrs. S. C.
 Porter, Mrs. M. C.
 Putnam, Osgood (*)
 Raiss, Albert
 Raiss, Carl
 Ransohoff, L. (*)
 Redington, Wm. P. (*)
 Reid, J. W.
 Reid, M. J.
 Robbins, Mrs. Lloyd
 Robbins, Mrs. R. D.
 Rolph, Mrs. Jas., Jr.
 Rolph, Geo. M.
 Roos, Geo. H.
 Rosenbaum, Mrs. S. D.

Rosenberg, Abraham
 Rosenberg, M. L. & A.
 Rosenstock, Mrs. S. W.
 Rosseter, J. H.
 Rothschild, John
 Rothschild, Dr. Max
 Sachs, Sanford L.
 Samson, Mrs. R.
 San Francisco Musical Club
 Saroni, Louis
 Schilling, August
 Schilling, Miss Elsa
 Schlesinger, B. F.
 Schloss, Mrs. F. F.
 Schmidt, A. H. R.
 Schmiedell, Mrs. E. G.
 Schubert Quartette
 Schwabacher, Mrs. A.
 Schwabacher, L. A.
 Schwabacher, Mrs. Louis
 Scott, Mrs. H. T.
 Seale, Mrs. Jessie D.
 Sesnon, Wm. T.
 Severance, J. S.
 Sharon, Mrs. Louise T.
 Sharp, Mrs. A. M.
 Sherman, Clay & Co.
 Shreve & Co.
 Silverberg, J. S.
 Simon, Mrs. Hattie
 Simon, Mrs. S. G.
 Sinsheimer, Mrs. B.
 Sinsheimer, Henry
 Slack, Chas. W.
 Sloss, Joseph
 Sloss, Leon
 Sloss, Mrs. Louis

Sloss, Louis
 Sloss, M. C.
 Smith, James B.
 Smith, Robt. Hays
 Smith, Sidney V.
 Smith, W. T.
 Spieker, Mrs. J. J.
 Spreckels, A. B.
 Spreckels, Jno. D.
 Sproule, Mr. & Mrs. Wm.
 Stahl, Adolfo
 Stern, Jacob
 Stern, Sigmund
 St. Goar, Mrs. H.
 Sussman, Mrs. S.
 Sutro, Chas.
 Sutro, Oscar
 Sutton, J. G.
 Thorsen, Mrs. W. R.
 Tognazzini, T. C.
 Tourny, Geo.
 Tubbs, Alice Hagar
 Uhl, Geo.
 Van Eck, Mrs. T. C.
 Van Sicklen, F. W.
 Volkmann, G. F.
 Waldeck, Herman
 Walker, Mrs. Cyrus
 Walker, Mrs. T. C.
 Walter, Mrs. C. R.
 Walter, Mrs. I. N.
 Ward, Dr. Florence N.
 Weeks, G. K.
 Weinstein, Mrs. H.
 Weir, Mrs. W. B.
 Welch, Mrs. A., Jr.
 Welch, Mrs. B. L.
 Wheeler, Mrs. C. S.

Whitney, Mrs. A. L.
 Whitley, H. A.
 Whittell, George
 Wiel, Eli U.
 Williams, Miss Margaret
 Williar, H. R.
 Winslow, Mrs. S. S.
 Wise, Otto I. (*)
 Worden, C. E.
 Wormser, Mrs. G.
 Wright, Mrs. J. B.
 Zellerbach, J. C.
 a Friend
 a Friend
 a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
 Cope, Mrs. Walter B.
 Faye, Mrs. H. P.
 Fontana, M. J.
 Girard, Mrs. Frank
 Livermore, Mrs. H. P.
 Livermore, N. B.
 MacLeod, Mrs. R. F.
 Mayer, Henry L.
 McKinstry, Miss Laura
 Miller, H. M. A.
 Mitau, Mrs. Morris
 Pflingst, Mrs. Florence P.
 Rosenblatt, Mrs. Arthur
 Schussler, Mrs. Toby
 Shreve, Treat & Eacret
 Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

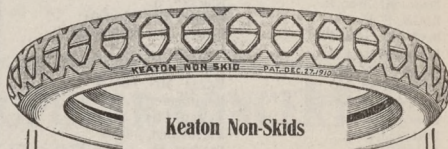
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE

150 25th Avenue

PRIVATE INSTRUCTION IN ITALIAN

Phone: Pacific 2579

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Prevati
A. Annaruni
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

Everything in Music

The House of SHERMAN, CLAY & CO.
not only deals in Musical Merchandise of
every description, but carries only the Standard
and Best Makes in all lines—

Steinway Pianos

Other Pianos of Satisfactory Musical
Worth from \$300 to \$600

Duo Art Pianos

Pianola Pianos
Aeolian Player Pianos

Victrolas and Victor Records

C. G. Conn Band Instruments

Orchestral and Stringed Instruments

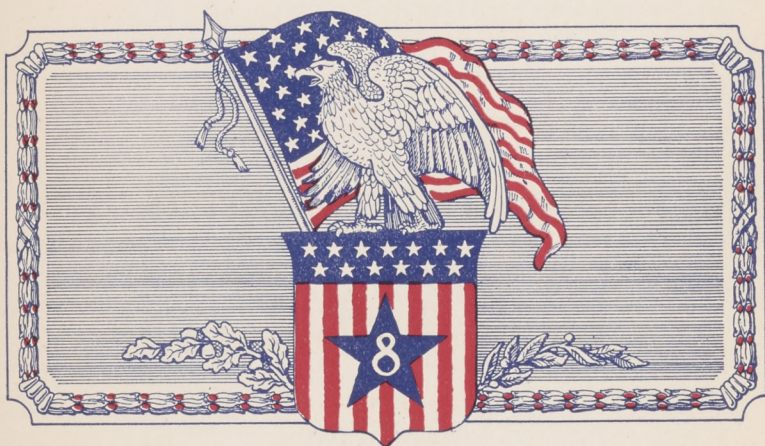
Sheet Music

Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

BRAZIL

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT
SIXTH POPULAR CONCERT
GIVEN BY THE COMPLETE
San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting
CURRAN THEATRE

Sunday Afternoon, February 23, 2:30 o'clock

—❖—
PROGRAMME

National Anthem

1. Overture, "The Black Domino".....AUBER
2. ChopinianaGLAZOUNOW
 Polonaise
 Nocturne
 Mazurka
 Tarantelle
3. La Farandole Suite.....DUBOIS
 Les Tambourinaires
 Les Ames infideles
 La Provencale
 Sylvine
 Farandole Fantastique
4. Hungarian Rhapsodie No. 1.....LISZT

INTERMISSION

5. Prelude to "The Deluge".....SAINT-SAENS
 Violin Obligato, LOUIS PERSINGER
6. Rhapsodie for Orchestra, "Espana".....CHABRIER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Fifth Popular Concert

190th Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, February 9, 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist

PROGRAMME

National Anthem

1. SCHUBERT.....Military March
2. GOUNOD.....Funeral March of a Marionette
3. WIENIAWSKI.....Romance and Finale a la Zingara
(From D Minor Concerto)
MR. PERSINGER

INTERMISSION

4. THOMAS.....Overture Mignon
5. a. DUBOIS....."Xaviere," Entr' Acte Rigaudon
b. DVORAK.....Humoresque
c. DELIBES.....Intermezzo from "Naila"
6. MASSENET.....Ballet Music from "Le Cid"
a. Castillane
b. Andalousie
c. Aragonaise
d. Aubade
e. Catalane
f. Madrilène
g. Navarraise
7. J. STRAUSS..Waltz, "On the Beautiful Blue Danube"

WILLIAM
SHAKESPEARE

EMINENT SINGING MASTER from London, England

(Master of David Bispham and other famous artists)
is conducting a vocal course and special coaching
lessons during the winter, at his studio,

1125 Filbert Street, San Francisco.

Phone: Prospect 2544

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was
also recognized as the founder of the piano manufacturing industry
of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

THE SAN FRANCISCO SAVINGS AND LOAN
SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN

::

PROGRAMME NOTE

::

MILITARY MARCH

Franz Schubert
1797-1828

IN none of Schubert's lesser compositions is his genius for rhythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made. It was originally written for piano (four hands). The one played today is by the late Leopold Damrosch.

PROGRAMME NOTE :: By Hubbard William I Harris

FUNERAL MARCH OF A
MARIONETTECharles Francis Gounod
1818-1893

THIS droll composition—by one of France's most distinguished writers—is mentioned as one of the movements of an uncompleted "Suite Burlesque"; it has been described as follows:

"At the commencement of this movement it is supposed that two of the members of the *troupe* have had a fight, in which one of them has unfortunately been killed. The *troupe* sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery.

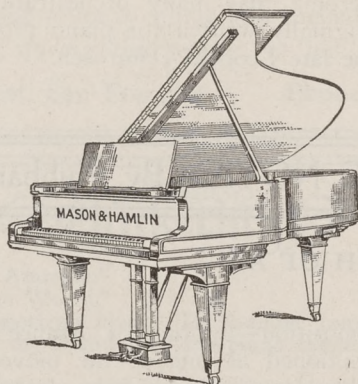
"The procession sets forth, and on the road the *troupe* converse about the vicissitudes of life, and reflect sadly that it required but one pretty hard knock on the nose to knock the breath out of so talented an *artiste*!

"As it is the middle of summer, and therefore very warm weather, some of the *troupe* begin to find the way very long and wearisome, and feel the want of slaking their sorrow and their thirst at a tempting roadside tavern. They remark to each other that it is not the duty of the living to die for the dead, but that to enable them to 'bear up' they must enter and partake of some soothing and refreshing fluid.

"The refreshment-takers enter into various details touching the qualities of the dear defunct. Some good-naturedly praise; others (as *de rigueur* with the profession) ill-naturedly discuss the merits of their late companion. 'He was a good fellow,' said one. 'But without much talent!' said another. 'How well he represented Royalty!' said a third. 'A more vulgar-looking personage I never saw,' says a fourth. And so on—till, in the heat of discussion they forget that the funeral procession has nearly reached the gates of the cemetery. They quickly resolve to rejoin it, avoiding, however, all appearance of undignified haste.

"They fall into their places and enter the cemetery to the same phrase as the one at the beginning of the March. The last two bars appear to make allusion to the briefness and weakness of life, so easily extinguished."

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTE**:: By Felix Borowski**

**ROMANCE AND FINALE A LA ZINGARA
(FROM D MINOR CONCERTO)****Henri Wieniawski**
1835-1880

W IENIAWSKI was the composer of two concertos for violin—in F sharp minor and D minor respectively—of which the latter has had by far the larger measure of popularity accorded it.

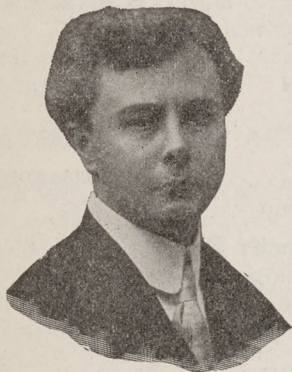
When Wieniawski, penniless and forsaken, found himself in Moscow with destitution staring him in the face, and death following hard up his heels, he was given infinite sympathy and the practical charity of pecuniary assistance by Narejda von Meck, the benefactor of Tschaikowsky. In a letter to her concerning Wieniawski's case, and date March 22, 1880, the Russian master gave utterance to one of the few expressions of opinion that have been given by distinguished musicians upon Wieniawski as a composer. I quote part of this letter:

"Your benevolence to poor, dying Henri Wieniawski touches me deeply. . . . I pity him greatly. In him we shall lose an incomparable violinist and a gifted composer. In this respect I think Wieniawski very talented. . . . The beautiful 'Legende' and parts of the D minor concerto show a true creative gift."

The second and third movements of this Concerto are played at this concert.

II. Romance. (*Andante non troppo*, B flat major, 12-8 time.) The

"TO ANALYSE MR. HOFMANN'S ART WOULD BE TO ENUMERATE ALL THE ESSENTIALS OF GREAT PIANO PLAYING AND MASTERLY INTERPRETATION."—New York "Sun."



Selby C. Oppenheimer presents

**JOSEF
HOFMANN**

MASTER OF THEM ALL

TWO RECITALS ONLY—SAVOY THEATER

TUES. EVE. 11th and SUN. AFT. 16th
FEB. FEB. FEB. FEB.

Tickets: \$2.00, \$1.50, \$1.00, on sale at Sherman, Clay & Co.'s.

Steinway Piano Used

COMING—FEB. 18th and 23rd—ROSENBLATT, Cantor-Tenor

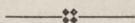
ANNOUNCEMENT

SIXTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, February 14, 3:00 o'clock

Sunday Afternoon, February 16, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "The Abencerages".....CHERUBINI
2. "Baba Yaga"LIADOW
Tone poem after a popular Russian fairy tale
(First time in San Francisco)
3. Prelude to "The Afternoon of the Faun".....DEBUSSY

INTERMISSION

4. "Scheherazade"RIMSKY-KORSAKOW
The Sea and Sindbad's Ship
The Narrative of the Calender Prince
The Young Prince and the Young Princess
Festival at Bagdad. The Sea. The Ship
Goes to Pieces on a Rock Surmounted by
the Bronze Statue of a Warrior. Con-
clusion.

Tickets on sale at box office of Sherman, Clay & Co., hours
9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days
of Concerts.

PROGRAMME NOTE**::****CONTINUED**

whole movement is based on the expressive melody set forth at the outset by the solo instrument.

III. The finale is preceded by passages for the solo violin and a cadenza leading without pause into (*Allegro moderato—a la Zingara*—D minor, 2-4 time). After two introductory measures in the orchestra the violin announces the principal theme. This is taken up by the orchestra, and the solo instrument then brings forward the theme that has formed the second subject of the first movement—now in E flat major. Against this the orchestra plays a counter melody. Thirty measures later the key changes to G major, and the violin plays a continuously moving staccato figure which leads to the real second subject of the movement—a brisk theme in double notes in G major. Development of the first theme ensues, and there is a working out of the second subject of the opening movement. The Recapitulation opens with the principal theme in the flute, the solo instrument playing a trill on the high A. The second theme (in double notes as before) is in D major. The movement closes with suggestions of the principal theme.

PROGRAMME NOTE**::****By Carlo Fischer**

OVERTURE TO "MIGNON"**Ambroise Thomas**
1811-1896

"MIGNON," by Ambroise Thomas, a French composer, is an opera based upon Goethe's "Wilhelm Meister." The overture is full of the grace and delicacy for which Thomas' music is celebrated and contains the principal themes of the opera, notable Mignon's aria, "Knowest Thou the Land," and Filina's dashing "Polonaise."

❖

"XAVIERE," ENTR' ACTE RIGAUDON**Francis Clement Dubois**
1837

FRANCIS CLEMENT DUBOIS was born at Rosnay, France. He studied at the Paris Conservatoire in 1853—took the *Grand Prix de Rome* in 1861, becoming Professor and Director of the Conservatoire and a member of the Academie. Dubois is both prolific and versatile. Included in his repertoire are oratorios, comic operas, orchestral suites, symphonic poems and many piano pieces and songs.

The number played today was a type of dance of great popularity at all of the European castles and courts 'till the French Revolution, and was rather intricate in that each figure occupied eight bars and both dances started together. The dance consisted of seven figures in all. Like the music of so many other old social dances, that of the "Rigaudon" was of extremely gracious cadence with sentimental pathos, and sweet, gay, melodic turns. Music combined with dancing carried gladness and joy into the soft-shaded ball rooms, bringing smiles and laughter with the picturesque gatherings.

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

PROGRAMME NOTES**::****CONTINUED**

HUMORESQUE, OP. 101, NO. 7**Anton Dvorak**
1841-1904

THIS popular composition was originally written for the pianoforte by Anton Dvorak, the Bohemian composer, who was born in 1841, and died in 1904. Otto Meyer, the Minneapolis violinist, tells this story: "When I was in Prague I said to Dvorak: 'Why did you call your famous little work a "Humoresque"? No one who plays it humorously, as its title demands, plays it as he feels it.' The old composer replied, with a twinkle in his eye: 'My boy, that is where the joke comes in.'"

The piece is the seventh of a set of eight "Humoresken" which was published in two books in 1894. The works are written as follows: 1, E flat minor; 2, B major; 3, A flat major; 4, F major; 5, A minor; 6, B major; 7, G flat major; 8, B flat minor. Of these numbers that in G flat major has achieved wide popularity. Many arrangements have been made of this piece. One for small orchestra has been published by Adolph Schmid. Fabian Rehfeld, August Wilhelmj, E. Had-dock and Fritz Kreisler have brought out arrangements for violin. Leo Schrattenholz made one for violoncello, Edwin Lemare one for the organ. There are also arrangements for piano duet, string quartet, and a trio (piano, violin and violoncello). Some of these have been transposed to other keys.

**INTERMEZZO FROM "NAILA"****Delibes**
1836-1891

CLEMENT PHILIBUT LEO DELIBES was born at St. Germain du Val, February 21, 1836. In 1848 he was admitted to the solfège class at the Conservatoire and sang in the Madeleine and other churches. Later he taught in the Conservatoire. He was a Chevalier of the Legion of Honor, and Member of the Institut.

Delibes devoted himself from an early period to dramatic composition. He composed "Lakme," which became one of the standard operas, and several short comic operas, but it is in his ballets, of which he composed a great many, that he displays the wealth of melody on which his fame chiefly rests. His ballets, "Sylvia," "Coppelia" and "Naila" are among the most beautiful in the modern repertoire. His death occurred at Paris, January 16, 1891.

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....\$17,000,000

December 31, 1918.....72,334,406.22

RESOURCES OVER ONE HUNDRED MILLION DOLLARS

HARMONY
OF
COLOR
MAKES OUR WORK
DISTINCTIVE

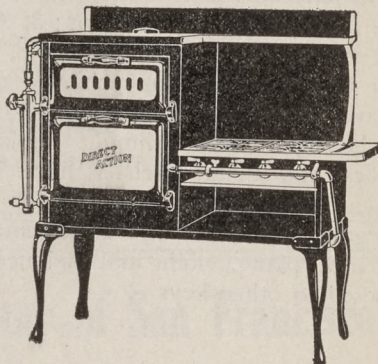


Main Office and Factory

Second Street at Bryant

SAN FRANCISCO

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

**SCHLUETER-BEECHER
Co.**

755 Mission Street

MOUNT DIABLO CEMENT

Awarded Gold Medal P. P. I. E.

COWELL SANTA CRUZ LIME

Always used where Quality Counts

ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

PROGRAMME NOTE :: By Bernard Strumm

BALLET MUSIC FROM "LE CID" Jules Frederick Emile Massenet

1842-1912

JULES FREDERICK EMILE MASSENET was educated at the Conservatoire, where he distinguished himself as a pianist, and in 1878 became professor of advanced composition at that institution. In 1876 he had been decorated with the medal of the Legion of Honor, and two years later became the youngest member of the Academie des Beaux Arts. He was but thirty-six years of age, and for the vacancy, to which he was selected, Saint-Saens had been considered the logical choice. In 1888 he was made an officer of the Legion of Honor.

"Le Cid" is an opera in four acts and ten tableaux, the scene of which is laid in Seville during the tenth century. It was first produced in the Grand Opera House in Paris, November 30, 1885. The libretto is based on the romance of Rodrigue, "The Cid," and Chimene, whose father he was forced to kill in a duel. Chimene demands vengeance from King Ferdinand IV, who promises her the head of "The Cid" upon the conclusion of the Moorish campaign, in which they are depending on Rodrigue for victory. Upon his return from a successful war, Chimene renounces her opportunity for vengeance and finds that she reciprocates the love entertained for her by the romantic warrior.

The ballet music from the opera is represented on today's programme by the following movements: Castillane, Andalouse, Aragonaise, Au-
baide, Catalane, Madrilène and Navarraise.

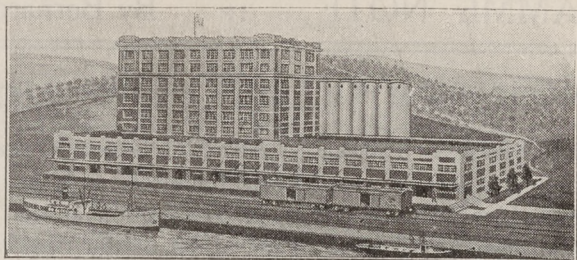


:: PROGRAMME NOTE ::

WALTZ,
"ON THE BEAUTIFUL BLUE DANUBE"

Johann Strauss
1825-1899

THE composer of this famous waltz is in a class by himself with his nearest relatives as his only rivals. He is the genius of a famous musical family. His works in dance form are very numerous, but the one played today is undoubtedly the pearl. Curiously enough, it was not a success at first, written as a chorus; in instrumental form, however, its success was instantaneous. Hans von Bülow first set the example of putting this fascinating waltz on symphony orchestra programmes. The story is told of Brahms writing the opening bars in an autograph album, adding the words: "Unfortunately not by Johannes Brahms."



A TYPICAL SPERRY MILL
Sperry Mills, South Vallejo, California

SPERRY FLOUR CO.

General Offices
San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Kahn, Frederick
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenlime, Berthold	Kaufmann, Wm.
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenlime, D. J. (*)	Kennedy, Robert A.
Ames, Mrs. F.	Davenport, Sallie	Guggenlime, Mrs. L.	King, Homer S.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	Kingsbury, K. B.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kirkwood, Mrs. R. C.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kittle, Mrs. H. DeWitt
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Knight, Mrs. E. J.
Armsby, Mrs. J. K.	de Echequeren, A.	Hale, R. B.	Kohn, Mrs. Geo. A.
Armsby, J. K.	DeForest, A. T.	Hale, P. C.	Koshland, Max
Arnstein, L.	de Guinee, Chas., Jr.	Hall, Frederick W.	Koshland, Mrs. M. S.
Babcock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koster, Fred'k. J.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Lathrop, Mrs. C. G.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lavenson, A. S.
Barron, Mrs. E. B.	Diamond, E. R.	Hanna, Mrs. R. J.	Law, Dr. Hartland
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Lawson, John
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawton, Mrs. G. T. (*)
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lengfeld, Mrs. A. L.
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lent, Mrs. Eugene
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Levi, Mrs. Herman
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levison, J. B.
Beylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, L. O.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, R. J.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Liebes, Mrs. Isaac
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Leon
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebmann, Maurice
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Lilienthal, Mrs. B.
Borel, Antoine, Jr.	Elkins, Felton B.	Hellman, H. G.	Lilienthal, Jesse W.
Bourn, Mr. Wm. B.	Eloesser, A.	Hellman, Isaias W.	Lilienthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Linnard, D. M.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lisser, Louis
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lowe, Mrs. Barbara
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Benard
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Luce, G. W.
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Mack, Mrs. A.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, H. L.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Maillard, Miss L. M.
Brobeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Mangels, Miss A.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Manheim, H. S.
Brooke, Mrs. John F.	Fleishacker, Mrs. A.	Holmes, Howard C.	Marcus, G.
Brown, Arthur M.	Fleishacker, H.	Holton, L. V.	Martin, Mrs. E.
Buchanan, Mrs. A. N.	Fleishacker, M.	Hood, Wm.	Martin, Joseph
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Walter S.
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Matson, Mrs. Wm.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	McBean, P. McG.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McCreary, Mrs. F. C.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McDade, Mrs. J. J.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McGregor, John A.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McKee, John D.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McLaughlin, Mrs. A.
Chanslor, J. A.	Giannini, A. P.	Hovey, Ernest L.	McNear, Geo. W.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Chester C.	McNear, S. B.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	Meyer, Geo. H. C.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Mrs. H. L. E.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, J. H.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, Miss P. H.	Green, Chas. E.	Isenberg, Mrs. V.	Miller, C. O. G.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, J. K.
Cook, C. W.	Greenebaum, Emil	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Greeng, Wellington, Jr.	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, C. R.	Moore, C. C.
Cox, E. H.	Griffin, Frank W.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Morrison, A. F.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.	Morse, L. L.

Subscribers to the Guarantee Fund

Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neilson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ranschoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. B. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.
Rosenbaum, Mrs. S. D.

Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon
Sloss, Mrs. Louis

Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicklen, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A., Jr.
Welch, Mrs. B. L.
Wheeler, Mrs. C. S.

Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pringst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Prevati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

Everything in Music

The House of SHERMAN, CLAY & CO.
not only deals in Musical Merchandise of
every description, but carries only the Standard
and Best Makes in all lines—

Steinway Pianos

Other Pianos of Satisfactory Musical
Worth from \$300 to \$600

Duo Art Pianos

Pianola Pianos
Aeolian Player Pianos

Victrolas and Victor Records

C. G. Conn Band Instruments

Orchestral and Stringed Instruments

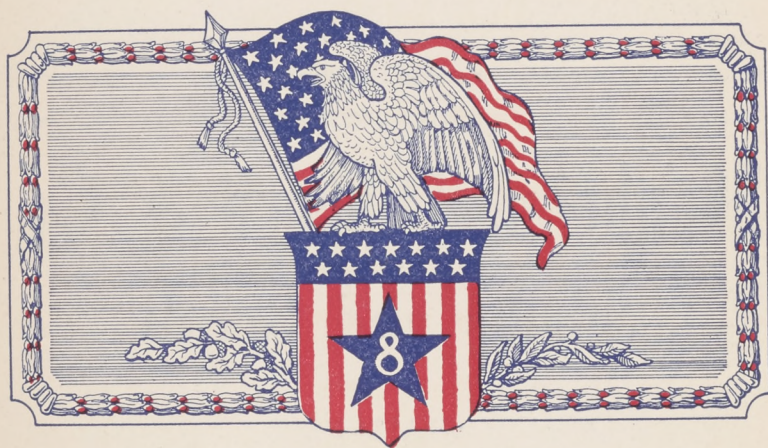
Sheet Music

Sherman, lay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— — —
Eighth Season

— — —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT

SEVENTH PAIR SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, February 28, 3:00 o'clock

Sunday Afternoon, March 2, 2:30 o'clock

PROGRAMME

National Anthem

1. Symphony No. 7, A Major, Op. 97.....BEETHOVEN
Poco sostenuto-Vivace
Allegretto
Presto
Allegro con brio

INTERMISSION

2. Symphonic Fantasia.....HENRY HADLEY
(First time in San Francisco)
3. Suite, "My Mother Goose".....RAVEL
4. Overture, "Sakuntala".....GOLDMARK

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Sixth Pair of Symphony Concerts

191st and 192d Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, February 14, 3:00 o'clock

Sunday Afternoon, February 16, 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

PROGRAMME

National Anthem

1. CHERUBINI.....Overture, "The Abencerages"
2. LIADOW....."Baba-Yaga"
Tone poem after a popular Russian fairy tale
(First time in San Francisco)
3. DEBUSSY....Prelude to "The Afternoon of the Faun"

INTERMISSION

4. RIMSKY-KORSAKOW "Scheherazade"
The Sea and Sindbad's Ship
The Narrative of the Calender Prince
The Young Prince and the Young Princess
Festival at Bagdad. The Sea. The Ship
Goes to Pieces on a Rock Surmounted by the
Bronze Statue of a Warrior. Conclusion.

SECOND COMMUNITY POPULAR CONCERT SERIES

Savoy Theatre, Monday Eve., Feb. 17; Sat. Aft., Feb. 22

PABLO CASALS, Violoncellist

WHAT ARTISTS SAY OF THE GREAT SPANISH ARTIST:



JESSICA COLBERT, Manager
Eda Beronio, Associate Manager

Fritz Kreisler:

"He is the greatest musician who has ever drawn a bow."

Puccini:

"The greatest of the great."

Eugene Ysaye:

"He is the greatest interpretive artist I have ever heard."

Josef Hoffmann:

"When the Russians speak of Casals they speak of him as of a god."

Leopold Godowsky:

"The greatest are always the simplest and Mr. Casals' art lies in his incredible simplicity."

Toscha Seidl:

"There is only one Pablo Casals."

Tickets on Sale Sherman, Clay & Co.

Prices: \$2.00, \$1.50, \$1.00, 50c.

Subscribers: \$1.00, 75c, 50c, 25c.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO



LOUIS PERSINGER
Director and 1st Violin
LOUIS FORD
2d Violin

NATHAN FIRESTONE
Viola
HORACE BRITT
'Cello

ELIAS HECHT
Flute
GYULA ORMAY
Piano

General Management: Jessica Colbert
San Francisco Series Direction: Eda Beronio

TUESDAY EVENING, FEBRUARY 25, 1919, at 8:15
Colonial Ballroom, Hotel St. Francis

PROGRAMME:

Beethoven.....String Quartet, Op. 18, No. 2
Bordes.....Suite Basque for flute and strings
Ravel.....Quartet for strings

Tickets \$1.50 and \$1.00, war tax extra. On sale San Francisco
Symphony Box Office, Sherman, Clay & Co.

::

PROGRAMME NOTES

::

OVERTURE, "THE ABENCERAGES"

Luigi Cherubini
1760-1842

"THE ABENCERAGES," opera in three acts—the book by Victor Joseph Étienne de Jouy and the music by Cherubini—was brought out at the Opéra in Paris on April 6, 1813. Napoleon was present at this performance; next day he set out on his famous and ill-fated Russian campaign.

The Abencerages, it will be remembered, were a family of distinction in the Moorish kingdom of Granada—their name coming from that of Yussuf ben-Serragh, chief of the tribe in Mahomet VIIIth's time. But little is known about them aside from the legends of their feuds with the Zegris. The Hall of the Abencerages in the Alhambra was so called from its having been the supposed place of their macassre—an event due, according to tradition, to the love of one of them for the sister (or wife?) of Boabdil. It was upon one of these legends that de Jouy founded his plot, the scene being laid within the Alhambra in the first year of Ferdinand Vth's reign. The opera was not a success, surviving only some twenty performances.

The overture does not stand in need of close analysis, being a movement in conventional form developed from the customary two themes—of which the first is the march-like subject stated (after the usual slow introduction) by the full orchestra, and the second the more sustained one introduced shortly by the first violins.

— :: —

"BABA-YAGA"
(TABLEAU MUSICAL), OP. 56

Anatole Liadow
1855

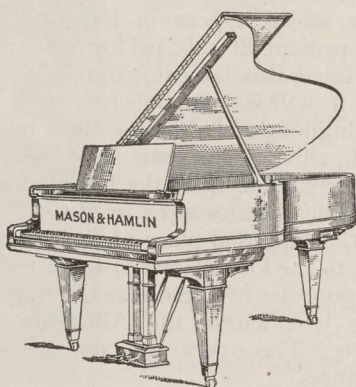
THE composer of this work is best known to the world as a writer of fanciful piano pieces. But Liadow has also published—in addition to "Baba-Yaga"—several orchestral compositions, of which there may be mentioned a Scherzo, Op. 16; a Concert Mazurka (The Inn), Op. 19; Ballade, Op. 21; a Polonaise, in memory of Poushkin, Op. 49, and a Suite of eight Russian Folksongs, Op. 58. Liadow is a pupil of Rimsky-Korsakow, and since 1878 has been a teacher of musical theory in the Conservatory of St. Petersburg.

The Baba-Yaga of Russian fairy tales corresponds to the witch of western European folklore. She is often represented as living in a hut fenced around with the bones of people she has eaten; and when the Baba-Yaga is moved to travel abroad it is in a mortar which she urges on with a pestle, sweeping away with a broom as she goes the traces of her flight. It is this progress of the witch that forms the pictorial basis of Liadow's composition.

"Baba-Yaga" was published in 1905, the score being dedicated to Wladmir Stassow.

Liadow's piece is scored for two flutes and piccolo, two oboes, English horn, two clarinets and bass clarinet, two bassoons and double bassoon,

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
—MASON AND HAMLIN PIANOS—



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

four horns, two trumpets, three trombones and tuba, kettledrums, xylophone, bass drum, cymbals and strings.

Following some introductory material (*Presto*, D minor, 3-8 time) the principal subject of the work enters in the bassoon. The rhythmical figure in the accompaniment to this melody plays an important part in the development of the piece. The subject is succeeded by episodic material, evidently intended to be suggestive of the witch's flight, but it is intermingled—toward the latter portion of the work—with suggestions of the opening theme. The Baba-Yaga finally disappears in the distance, the music coming to a close, after a long *diminuendo*, with a chord of almost imperceptible softness in the flutes and clarinets.



PRELUDE TO
"THE AFTERNOON OF A FAUN"
(Eglogue by S. Mallarmé)

Achille Claude Debussy
1862

THE artistic aims and achievements, writes Felix Borowski, of Stéphane Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Après-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—"spent in a Buddhistic calm, in meditation." Nevertheless, Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Edward Manet and caused much speculation and some derision among the literary lights of France. One can not do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past. . . . They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic

ANNOUNCEMENT
SIXTH POPULAR CONCERT
GIVEN BY THE COMPLETE
San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, February 23, 2:30 o'clock

— ❖ —
PROGRAMME

National Anthem

1. Overture, "The Black Domino".....AUBER
2. Chopiniana GLAZOUNOW
 Polonaise
 Nocturne
 Mazurka
 Tarantelle
3. La Farandole Suite.....DUBOIS
 Les Tambourinaires
 Les Ames infideles
 La Provencale
 Sylvine
 Farandole Fantastique

INTERMISSION

4. Hungarian Rhapsodie No. 1.....LISZT
5. Prelude to "The Deluge".....SAINT-SAENS
 Violin Obligato, LOUIS PERSINGER
6. Rhapsodie for Orchestra, "Espana".....CHABRIER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Après-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

" . . . A faun—a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He can not tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious start of wine, that he may peruse the dubious ecstasy into the more hopeful boskages of sleep. . . ."

Debussy's Prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps and strings.

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

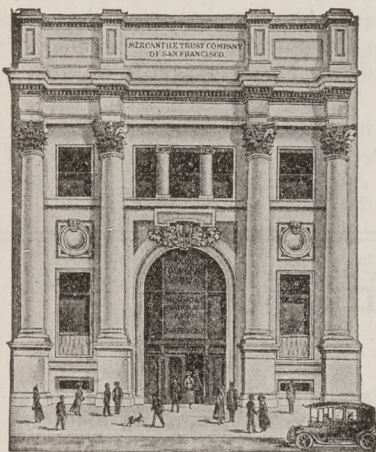
"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

SUITE, OP. 35,
"SCHEHERAZADE"Nicholas Andreievich Rimsky-Korsakow
1844-1908

THE following is the "programme" of this composition, as it appears on the title-page of the orchestral score:

The Sultan Schahryar* persuaded of the falseness and faithlessness of women, had sworn to have each of his wives put to death after the first night. But the Sultana Scheherazade† saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution.

Many wonderful things were told Schahryar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for their verses, on folksongs for their words, and intermingled tales and adventure with one another.

*The Sea and Sindbad's Ship.**The Narrative of the Calender Prince.**The Young Prince and the Young Princess.**Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion.*

All through the four movements of the suite runs a rambling Oriental melody (appearing usually in the solo violin) which stands for Scheherazade, the story-teller.

The first movement—a water-picture, as its title indicates—opens with a powerful motive suggestive of the majesty of the sea.

The Sea and Sindbad's Ship.

Largo e maestoso, E minor, 2-2 time. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night Dream" overture in character—lead to the Scheherazade motive, *Lento*, 4-4 time, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo*, E major, 6-4 time, which begins with a com-

* Shahrýár (Persian), "City-friend," was, according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

† Shahrázad (Persian), "City-freer," was in the older version of Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahrýár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

bination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motion. There is a *crescendo*, and a modulation leads to C major. Woodwind instruments and 'cellos *pizzicato* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost through the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

The Narrative of the Calender Prince.

The second movement opens with a recitative-like passage, *Lento*, B minor, 4-4 time. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino*, 3-8 time. The bassoon begins the wondrous tale, *capriccioso quasi recitando*, accompanied by

THE SAN FRANCISCO SAVINGS AND LOAN

SAVINGS

SOCIETY

COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
 GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
 E. T. KRUSE, Vice-President
 WILLIAM HERRMANN, Assistant Cashier
 A. H. MULLER, Secretary
 WM. D. NEWHOUSE, Assistant Secretary
 GOODFELLOW, EELLS, MOORE & ORRICK,
 General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
 GEO. TOURNY
 E. T. KRUSE
 E. A. CHRISTENSON
 A. H. R. SCHMIDT
 I. N. WALTER
 HUGH GOODFELLOW
 A. HAAS
 E. N. VAN BERGEN
 ROBERT DOLLAR
 L. S. SHERMAN

the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bag-pipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpets; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo*. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession—very like the responses of a congregation in church—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Calender's tale, *con moto*, 3-8 time, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

The Young Prince and the Young Princess.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to the other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple *romanza* form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto*, G major, 6-8 time. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso*, B flat major and G minor, 6-8 time, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while cellos (later the bassoon) have a sentimental counter-phrase.

*Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock
Surmounted by the Bronze Statue of a Warrior. Conclusion.*

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the

graceful charms which Saracenic architecture had borrowed from the Byzantine, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvelous purity and in a climate which makes mere life a Kayf—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusafah on the eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel lay.”

Allegro moto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fete in Bagdad, *Allegro molto e frenetico*, E minor, 6-8 time. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo*, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—“This is indeed life; O sad that ’tis fleeting!”—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

* The fable of the magnetic mountains is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative—“the iron-stealers of Otaheite allegorized in the Bay of Bengal.” Aboulfouaris, a Persian Sinbad, is wrecked by a magnetic mountain. Serapion, the Moor (1497), “an author of good esteem and reasonable antiquity, asserts that the mine of this stone (the loadstone) is in the sea coast of India, which when ships approach, there is iron in them which flies out like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces.

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Kahn, Frederick
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenlime, Berthold	Kaufmann, Wm.
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenlime, D. J. (*)	Kennedy, Robert A.
Ames, Mrs. F.	Davenport, Sallie	Guggenlime, Mrs. L.	King, Homer S.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	Kingsbury, K. R.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kirkwood, Mrs. R. C.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kittle, Mrs. H. DeWitt
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Knight, Mrs. E. J.
Armsby, Mrs. J. K.	de Echequien, A.	Hale, R. B.	Kohn, Mrs. Geo. A.
Armsby, J. K.	de Forest, A. T.	Hale, P. C.	Koshland, Max
Arnstein, L.	de Guigne, Chas., Jr.	Hall, Frederick W.	Koshland, Mrs. M. S.
Babcock, Mrs. Wm.	de Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koster, Fred'k. J.
Bachman, Mrs. Simon	de Young, M. H.	Hammond, A. B.	Lathrop, Mrs. C. G.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lavenson, A. S.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Law, Dr. Hartland
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Lawton, John
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawton, Mrs. G. T. (*)
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lengfeld, Mrs. A. L.
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lent, Mrs. Eugene
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Levi, Mrs. Herman
Bentley, R. I.	Drum, F. I.	Hecht, Bert R.	Levison, J. B.
Beylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, L. O.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, R. J.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Liebes, Mrs. Isaac
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Leon
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebmann, Maurice
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Lilienthal, Mrs. B.
Borel, Antoine, Jr.	Elkins, Felton B.	Hellman, H. G.	Lilienthal, Jesse W.
Bourn, Mr. Wm. B.	Eloesser, A.	Hellman, Isaia W.	Lilienthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Linnard, D. M.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lisser, Louis
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lowe, Mrs. Barbara
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Benard
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Luce, G. W.
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Mack, Mrs. A.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, H. L.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Maillard, Miss L. M.
Broebeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Mangels, Miss A.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Manheim, H. S.
Brooke, Mrs. John F.	Fleishhacker, Mrs. A.	Holmes, Howard C.	Marcus, G.
Brown, Arthur M.	Fleishhacker, H.	Holton, L. V.	Martin, Mrs. E.
Buchanan, Mrs. A. N.	Fleishhacker, M.	Hood, Wm.	Martin, Joseph
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Walter S.
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Matson, Mrs. Wm.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	McBean, P. McG.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McCreary, Mrs. F. C.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McDade, Mrs. J. J.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McGregor, John A.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McKee, John D.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McLaughlin, Mrs. A.
Chanslor, J. A.	Giannini, A. P.	Hovey, Chester L.	McNear, Geo. W.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McNear, S. B.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	Meyer, Geo. H. C.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Mrs. H. L. E.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, J. H.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, Miss P. H.	Green, Chas. E.	Isenberg, Mrs. V.	Miller, C. O. G.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, J. K.
Cook, C. W.	Greenebaum, Emil	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Gregg, Wellington, Jr.	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, C. R.	Moore, C. C.
Cox, E. H.	Griffin, Frank W.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Morrison, A. F.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.	Morse, L. L.

Subscribers to the Guarantee Fund

Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neillson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.
Rosenbaum, Mrs. S. D.

Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon
Sloss, Mrs. Louis

Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicken, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A. Jr.
Welch, Mrs. B. L.
Wheeler, Mrs. C. S.

Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto L. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pflingst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

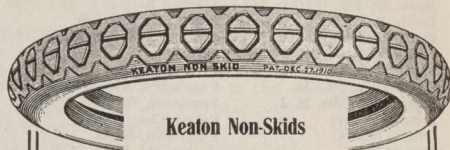
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE
150 25th Avenue Phone: Pacific 2579
PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruni
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART
The Most Wonderful
Of Pianofortes

¶ The DUO-ART piano reproduced with the utmost realism the actual playing of the great pianists at their best. The DUO-ART is the piano which *created a sensation* at the concerts of the San Francisco Symphony Orchestra, Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART may be played by hand from the keyboard in the usual manner. It is THE Piano for the home—it may be had in the Steinway, Weber, Steck and Stroud models, both in uprights and grands (in the Stroud, upright only).

¶ We are sole representatives for the DUO-ART Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear the marvelous DUO-ART.

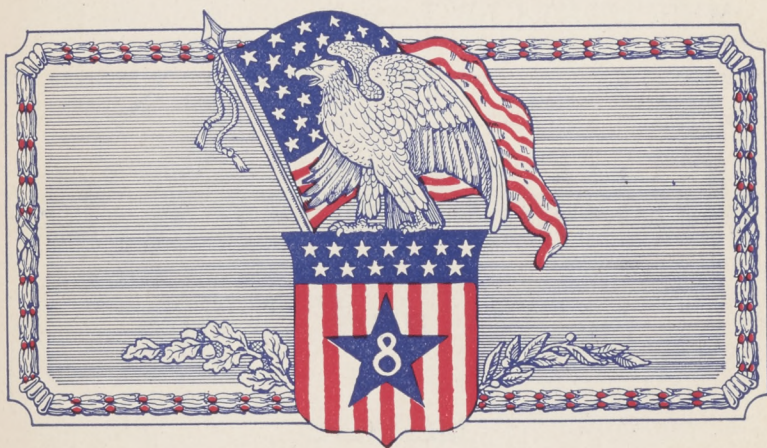

Sherman, Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

*Dealers in Steinway and other Pianos, Duo-Art
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS
LETTERS OF CREDIT

EXPORTERS
FOREIGN EXCHANGE

CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman

Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman

Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT SEVENTH POPULAR CONCERT

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, March 9, 2:30 o'clock

—❖—
PROGRAMME

National Anthem

1. Overture, "Don Juan".....MOZART
2. Symphony No. 8 (*Unfinished*).....SCHUBERT
Allegro Moderato
Andante con moto
3. Invitation to the Dance.....WEBER

INTERMISSION

4. Overture, "Sakuntala"GOLDMARK
5. "L'Arlesienne" SuiteBIZET
Prelude
Minuette
Adagietto
Carillon
6. Horn Pipe.....WALLACE SABIN
7. *a.* Berceuse
b. Romance Without Words }FAURE
Cello Soli, MR. BRITT
8. Overture, "Orpheus"OFFENBACH

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Sixth Popular Concert

193d Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, February 23, 2:30 o'clock

PROGRAMME

National Anthem

1. AUBER.....Overture, "The Black Domino"
2. GLAZOUNOW... { a. Nocturne } ... From Chopiniana
 { b. Polonaise }
3. BRAHMS.....Three Hungarian Dances
4. DUBOIS.....La Farandole Suite
 Les Tambourinaires La Provencale
 Les Ames infideles Sylvine
 Farandole Fantastique

INTERMISSION

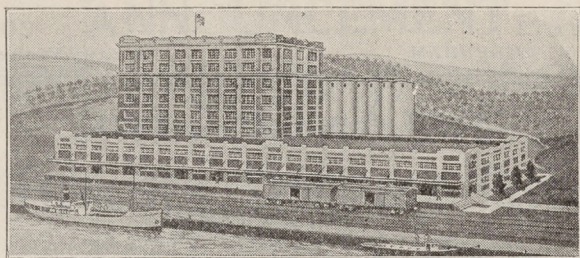
5. LISZT.....Hungarian Rhapsodie No. 1
6. SAINT-SAENS.....Prelude to "The Deluge"
 Violin Obligato, LOUIS PERSINGER
7. CHABRIER....."Espana," Rhapsodie for Orchestra



SPECIAL NOTICE

The management again finds it necessary to call your attention to the fact that the WEARING OF HATS in theatres is PROHIBITED BY LAW. You are kindly requested to comply with this law, thereby saving us further controversy with the police.

SEE SPECIAL ANNOUNCEMENT OF GALA EVENING CONCERT
ON PAGE 184



A TYPICAL SPERRY MILL
Sperry Mills, South Vallejo, California

SPERRY FLOUR CO.

General Offices
San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



::

PROGRAMME NOTES

::

OVERTURE, "THE BLACK DOMINO" Daniel Francois Esprit Auber
1782-1871

DANIEL FRANCOIS ESPRIT AUBER, the son of a picture dealer, composed at the age of eleven, and soon abandoned a commercial career to devote his time and efforts to music. He was a pupil of Cherubini. He was a member of the Academie in 1829, and Imperial Court Conductor under Napoleon III in 1842. *

Auber has numerous and varied compositions to his credit, prominent among which are forty-eight operas. His position in the history of his art may be defined as that of the greatest representative of the Opera Comique, a phase of dramatic music in which more than in any other the peculiarities of the French character have found their full expression. In such work as "Le Macon" or "Les Diamants de la Couronne," Auber has rendered the chivalrous grace, the verve, and amorous sweetness of French feeling in a manner both charming and essentially national. In fact the former established his fame as one of the greatest exponents of the Opera Comique.

The Overture, "The Black Domino," was taken from an opera by the same name. It is a very light overture, full of the spirit of comedy, and rollicking with melodies.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tympani and the usual strings.



CHOPINIANA

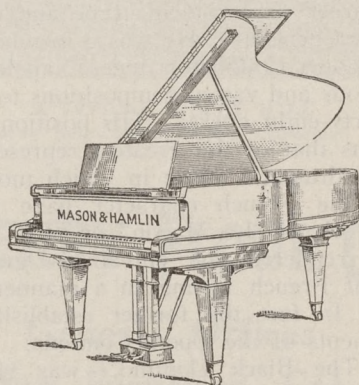
Alexander Glazounow
1865

ALEXANDER GLAZOUNOW became acquainted with Rimsky-Korsakow in 1880, with whom he studied composition. He produced his first symphony in 1881, his second symphony in Paris in 1889, and his fourth in London. His numerous works include 8 symphonies, 5 suites, 6 overtures, 2 serenades, 2 fantasies, a symphonic poem, a symphonic tableau, besides marches, waltzes and chamber music compositions. Glazounow, who was much like Moszkowsky in temperament, is still a force in the symphony concerts of the world. His earlier works for orchestra betrayed his leanings towards programme music, partly the result of his earlier association with Balakireff and Stassoff. The orchestral fantasie, "The Forest," "The Sea," the symphonic tableau, "The Kremlin," and the "Oriental Rhapsody" all show the pictorial and romantic bent, but more and more he became attracted to "pure music."

"Chopiniana" played today is a collection of four piano pieces, namely, Polonaise, Nocturne, Mazurka, Tarantelle, by Chopin, which were orchestrated by Glazounow for use of the Imperial Russian ballet of Petrograd. Mr. Hertz is playing only the Nocturne and the Polonaise at this concert.

The Nocturne is the well known one in F major, Op. 15, No. 1. It

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

is orchestrated for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tympani and the usual strings.

The Polonaise, Op. 40, No. 1, has the same orchestration in addition to which Glazounow employs a piccolo, triangle, drums and cymbals.



HUNGARIAN DANCES

Johannes Brahms
1833-1897

THE original inspiration which went to the composition of the Hungarian Dances may be traced far back in the career of Johannes Brahms. It was the appearance of the Hungarian violinist, Eduard Remenyi, in Hamburg, and his performances in that city shortly after the Magyar revolution, which led Brahms to feel the fascination of Hungarian music. In 1853 Brahms and Remenyi planned a concert tour together. They devoted their mornings to arduous practice, and it was at this time that Brahms made extensive excursions into Magyar art under the impetuous guidance of his friend. The first two books of the Hungarian Dances did not appear until 1869. They were written for piano duet—arrangements for piano solo came out in 1872—and the popularity of these pieces exceeded that of any other work put forth by Brahms. It may be stated here that the themes upon which the German master built the dances were not his own, he having drawn the material from pieces by Pecsényansky and Sarkozy, Windt, Rizner, Mertý, Keler-Bela, Travnik and others. In 1874 Brahms arranged Nos. 1, 3 and 10 for orchestra.

A second series of Hungarian Dances appeared in 1880, in two books, as before. It was from the last book that Dvorak made his arrangements. In this series he made extensive use of folk-tunes, although—as in the case of No. 14—some of it was of his own original work.

The orchestra for which Dvorak scored the five dances is as follows: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass drum, cymbals, triangle and strings.

The dances played in today's concert are taken from the second book.

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice
of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

SECOND GRAND EVENING "POP" CONCERT

To Be Given by the Augmented

San Francisco Symphony Orchestra

Under the Direction of Alfred Hertz

EXPOSITION AUDITORIUM

**SATURDAY EVENING, MARCH 1,
at 8:15 o'clock**

SEVEN INTERNATIONALLY-FAMOUS ASSISTING ARTISTS

EDWIN H. LEMARE.....	Organ
LOUIS PERSINGER.....	Violin
HORACE BRITT.....	'Cello
EMILIO PUYANS.....	Flute
KAJETAN ATTL.....	Harp
HAROLD RANDALL.....	Clarinet
LOUIS NEWBAUER.....	Flute

3,000 SEATS AT 25c 3,500 SEATS AT 50c

Remainder at 75c and \$1.00.

All Reserved, Except 25c Seats

TICKETS NOW SELLING AT SHERMAN, CLAY & CO.

MAMMOTH PROGRAMME

Star-Spangled Banner

1. March, "Pomp and Circumstance".....ELGAR
For Orchestra and Organ
MR. LEMARE
2. Suite No. 1, "Peer Gynt".....GRIEG
Morning Anitra's Dance
Aase's Death In the Hall of the Mountain King
3. a. AubadeHASSELMANS
b. At the Fountain.....ZABEL
Harp Soli, MR. ATTL
c. Trio of The Young Ishmaelites.....BERLIOZ
From "The Infancy of Christ"
For Two Flutes and Harp
MESSRS. PUYANS, NEWBAUER AND ATTL
4. The Preludes, Symphonic Poem No. 3.....LISZT

INTERMISSION

5. Ave Maria.....BACH-GOUNOD
Violin Solo, MR. PERSINGER Harp Solo, MR. ATTL
Organ, MR. LEMARE
6. Overture, "The Year 1812" (by request).....TSCHAIKOWSKY
For Orchestra and Organ
7. Under the Linden Trees, from "Alsacien Scenes".....MASSENET
'Cello Solo, MR. BRITT Clarinet Solo, MR. RANDALL
8. a. Serenade MOSZKOWSKI
b. Elegie MASSENET
'Cello Solo, MR. BRITT
- c. Loin du Bal (by request).....GILLET
9. Waltz, "On the Beautiful Blue Danube".....J. STRAUSS

THE CONGO

A Cycle of Song for Baritone

Poem by Vachel Lindsay Music by Arthur Bergh

Price, \$1.15, postage extra.

Not so much a song cycle as three graphic and picturesque musical scenes, in which a virile baritone voice will find play for humorous, dramatic, and weird expression. The poem is startling, original, united to music of striking power, in which negro tunes are thematically employed with modern resourcefulness. The result is a bizarre but sympathetic interpretation of racial traits of unique interest in American life and art.

"In many ways it is the most admirable cycle that has been done in our country in many a day. Mr. Bergh has melody, he is harmonically sensitive and his workmanship is flawless."—A Walter Kramer in "Musical America."

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

LA FARANDOLE SUITE

Francis Clement Dubois
1837

FRANCIS CLEMENT DUBOIS was born at Rosnay, France. He studied at the Paris Conservatoire in 1853, took the *Grand Prix de Rome* in 1861, becoming Professor and Director of the Conservatoire and a member of the Academie. Dubois is both prolific and versatile. Included in his repertoire are oratorios, comic operas, orchestral suites, symphonic poems and many piano pieces and songs.

The Ballet *La Farandole* from which this suite was taken was written in 1883. The suite consists of five movements. The dancers in the *Farandole* are linked together in a long chain. The dance is very probably of Greek origin, and seems to be a direct descendant of the Cranes' Dance, the invention of which was ascribed to Theseus, who instituted it to celebrate his escape from the Labyrinth. This dance is alluded to at the end of the hymn to Delos of Callimachus; it is still danced in Greece and the islands of the Aegean, and may well have been introduced into the south of France from Marseilles. The *Farandole* consists of a long string of young men and women, sometimes as many as a hundred in number, holding one another by the hands, or by ribbons or handkerchiefs. The leader is always a bachelor, and he is preceded by one or more musicians playing the *galoubet* (a small wooden flute-à-bec) and the *tambourine*. With his left hand the leader holds the hand of his partner, in his right he waves a flag, handkerchief or ribbon, which serves as a signal for his followers. As the *Farandole* proceeds through the streets of the town the string of dancers is constantly recruited by fresh additions.

The orchestration is for large orchestra, including 4 trumpets, 2 piccolos, bells and 5 different percussions. The old French tambourin plays an important part in the first, third and fifth movements. This instrument is a long narrow drum (which used to be played in Provence) beaten with a stick held in one hand while the other hand played on the *galoubet*, a pipe with only three holes.



"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

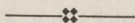
ANNOUNCEMENT

SEVENTH PAIR SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, February 28, 3:00 o'clock

Sunday Afternoon, March 2, 2:30 o'clock



PROGRAMME

National Anthem

1. Symphony No. 7.....BEETHOVEN
Poco Sostenuto—Vivace
Allegretto
Scherzo, Presto—Trio, Assai meno presto
Finale, Allegro con brio

INTERMISSION

2. "Mother Goose" (Five Children's Pieces).....RAVEL
Pavane of the Sleeping Beauty
"Hop O' My Thumb"
"Laideronnette, Empress of the Pagodes"
"Beauty and the Beast"
The Fairy Garden
3. Symphonic Fantasie.....HADLEY
(First time in San Francisco)

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

HUNGARIAN RHAPSODIE NO. 1

Franz Liszt
1811-1886

AMONG the multitude of Liszt's compositions are fifteen "Rhapsodies Hongroises"—all written originally for pianoforte solo. Several of these elaborate pieces have been scored for orchestra, however—most of them being transposed to other keys and numbered differently than their originals.

It has been pointed out that Liszt's book on "Les Bohémiens et de leur Musique en Hongrie" furnishes profitable information concerning the nature of the musical performances of the Hungarian gypsies. "Failing this," says the writer, "it should be borne in mind that it (meaning the Hungarian rhapsody) is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (Lassan), followed by a succession of quick movements (Frischkas). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*, i. e., phrases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant floriture, eminently Oriental."

Writing of the music of his people, one George Liechtenster, a native Hungarian, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays."

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition

Keaton Non-Skids

"Delivered Mileage for
Your Money—
Safety Without Charge"

KEATON TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....\$17,000,000

December 31, 1918.....72,334,406.22

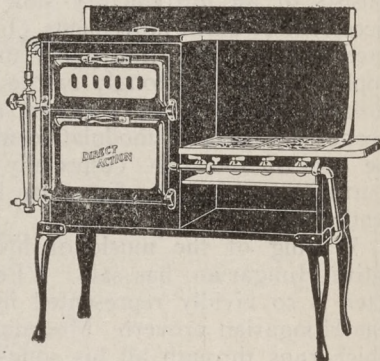
RESOURCES OVER ONE HUNDRED MILLION DOLLARS

HARMONY
OF
COLOR
MAKES OUR WORK
DISTINCTIVE



Main Office and Factory
Second Street at Bryant
SAN FRANCISCO

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

SCHLUETER-BEECHER
Co.

755 Mission Street

MOUNT DIABLO CEMENT
Awarded Gold Medal P. P. I. E.
COWELL SANTA CRUZ LIME
Always used where Quality Counts
ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

PROGRAMME NOTES**::****CONTINUED**

PRELUDE TO "THE DELUGE," OP. 45 Charles Camille Saint-Saëns
1835

"LE DELUGE"—poème biblique in three parts by Louis Gallet, with accompanying music by Saint-Saëns—was published in 1876. Saint-Saëns composed his music (for soli, chorus and orchestra, Op. 45) the year before.

The Prelude is a short expressive movement in the free form for the string orchestra—a slow introductory passage, leading to a quasi-fugal treatment of a sustained subject given out by the violas: following which the solo violin introduces a melodious obligato which holds the foreground to the end.

**"ESPANA," RHAPSODIE FOR ORCHESTRA** Emmanuel Chabrier
1842-1894

THIS brilliant selection was played for the first time at the Château d'Eau, Paris, on the afternoon of Sunday, November 4, 1883—under the direction of Charles Lamoureux (1834-'99), to whom the score is dedicated. It met with an immediate and pronounced success, being repeated several times "by request" before the close of the same season. As its title indicates, the work is altogether free in point of both form and treatment—an elaborate fantasia on certain popular Spanish dance-tunes, chiefly of the Jota and Malagueña genres.

The Jota (pronounced Hota) is described by Grove as "one of the most characteristic of the North Spanish national dances. It is a kind of waltz, always in three-time, but with much more freedom in the dancing that is customary in waltzes. 'It is danced,' says a traveler, 'in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward, and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out.' Every province in the North has its own Jota, the tune and style of which have existed from time immemorial. Thus there is a Jota Aragonesa and

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

PROGRAMME NOTES

::

CONTINUED

a Jota Navarra, quite different in melody and accompaniment, but always in three-time. . . . The Jota is much played in the North of Spain, and wherever it is heard a dance is sure to be the instant result."

The Malagueña* (synonymous with Rodeña and Fandango) is another Spanish dance—in moderate 3-8 time with guitar and castanet accompaniment, and performed (according to Riemann) between rhymed verses, during the singing of which the dance stops. Grove's dictionary contains a singular anecdote concerning the Fandango: "Soon after its first introduction, in the 17th century, it was condemned by the ecclesiastical authorities in Spain as a 'godless dance.' Just as the Consistory were about to prohibit it, one of the judges remarked that it was not fair to condemn any one unheard. Two celebrated dancers were accordingly introduced to perform the fandango before the Consistory. This they did with such effect that, according to the old chronicler, 'every one joined in, and the hall of the consistorium was turned into a dancing saloon.' No more was heard of the condemnation of the fandango."

The Malaguena is a typically spirited dance of the people of Malaga, one of the principal cities of the Moors of Spain. We wonder at the absence of the Fandango, the traditional dance of ancient Spain.

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART
The Most Wonderful
Of Pianofortes

¶ The DUO-ART piano reproduced with the utmost realism the actual playing of the great pianists at their best. The DUO-ART is the piano which *created a sensation* at the concerts of the San Francisco Symphony Orchestra, Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART may be played by hand from the keyboard in the usual manner. It is THE Piano for the home—it may be had in the Steinway, Weber, Steck and Stroud models, both in uprights and grands (in the Stroud, upright only).

¶ We are sole representatives for the DUO-ART Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear the marvelous DUO-ART.

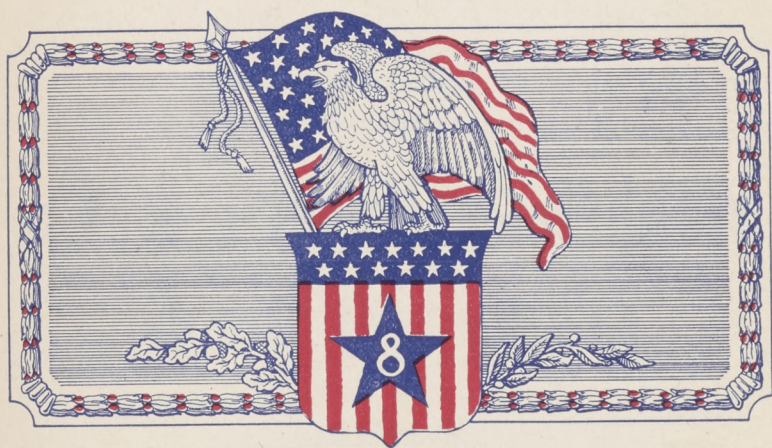
Sherman, lay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

*Dealers in Steinway and other Pianos, Duo-Art
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— — —
Eighth Season

— — —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

SEATTLE	PERU	COSTA RICA	PANAMA
LOS ANGELES	GUATEMALA	NICARAGUA	ECUADOR
NEW ORLEANS	SALVADOR	CHILE	BOLIVIA
	BRAZIL		

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT

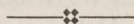
EIGHTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, March 14, at 3:00 o'clock

Sunday Afternoon, March 16, at 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist



PROGRAMME

National Anthem

1. Rustic Wedding Symphony.....GOLDMARK
Wedding March with variations
Bridal Song
Serenade
In the Garden
Dance

INTERMISSION

2. Concerto for Violin and Orchestra.....MOZART
Allegro moderato
Un poco adagio
Rondo
MR. PERSINGER

3. Overture, Der Freischuetz.....WEBER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Seventh Pair of Symphony Concerts

194th and 195th Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, February 28, 3:00 o'clock

Sunday Afternoon, March 2, 2:30 o'clock

PROGRAMME

National Anthem

1. BEETHOVEN.....Symphony No. 7

Poco Sostenuto—Vivace

Allegretto

Scherzo, Presto—Trio, Assai meno presto

Finale, Allegro con brio

INTERMISSION

2. RAVEL....."Mother Goose" (Five Children's Pieces)

Pavane of the Sleeping Beauty

"Hop O' My Thumb"

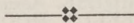
"Laideronnette, Empress of the Pagodes"

"Beauty and the Beast"

The Fairy Garden

3. HADLEY.....Symphonic Fantasie

(First time in San Francisco)



SPECIAL NOTICE

The management again finds it necessary to call your attention to the fact that the WEARING OF HATS in theatres is PROHIBITED BY LAW.

You are kindly requested to comply with this law, thereby saving us further controversy with the police.

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

THE SAN FRANCISCO SAVINGS AND LOAN SOCIETY

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
 GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
 E. T. KRUSE, Vice-President
 WILLIAM HERRMANN, Assistant Cashier
 A. H. MULLER, Secretary
 WM. D. NEWHOUSE, Assistant Secretary
 GOODFELLOW, EELLS, MOORE & ORRICK,
 General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
 GEO. TOURNY
 E. T. KRUSE
 E. A. CHRISTENSON
 A. H. R. SCHMIDT
 I. N. WALTER
 HUGH GOODFELLOW
 A. HAAS
 E. N. VAN BERGEN
 ROBERT DOLLAR
 L. S. SHERMAN

PROGRAMME NOTE

:: By Felix Borowski

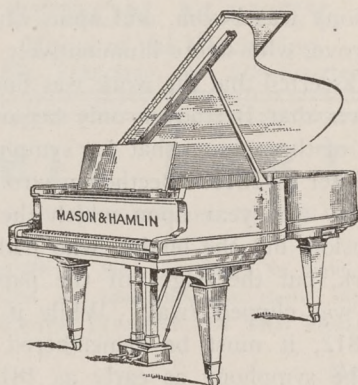
SYMPHONY NO. 7, A MAJOR, OP. 92

Ludwig van Beethoven
1770-1827

HERE is some uncertainty as to the precise date upon which the seventh symphony was begun, and upon which it was completed. Sir George Grove, who wrote illuminatively upon the symphonies of Beethoven, asserted that the work was finished in the spring of 1812. Thayer declares that Beethoven only began it at this time, and J. G. Prod'homme is of the opinion that the symphony already had been commenced in the winter of 1811. Beethoven wrote on the title page of his manuscript the day and year upon which the symphony had been brought to its conclusion, but the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that the name of the month was clipped away. While it is probable that this month was May, 1812, it must be remembered that Beethoven had made sketches for the symphony as early as 1811, and possibly even the previous year. It was not, however, until 1813 (December 8) that Beethoven's work came to its production in the large hall of the University of Vienna.

The seventh symphony was published in May, 1816, by Steiner, the score being a lithographed volume of 2224 pages. On the second page of this volume there was a dedication to Count de Fries. A piano arrangement of the symphony Beethoven inscribed to the Empress of Russia, "with deepest respect." A year after its publication the seventh symphony came to a performance at a concert of the Philharmonic Society in London (June 9, 1817). In Paris, the first complete production of the work took place in 1829. New York did not hear it until 1843, yet a performance was given in Petrograd—not a very musical city in those days—in 1840. As in the case of other symphonies by Beethoven, there have been various programmes or interpretations read into this. Richard Wagner declared it to be the Apotheosis of the Dance. Prod'homme collected other opinions. A writer in the *Gazette Musicale* (Paris) asserted that the symphony was intended to represent a rustic wedding with the following programme: First movement—Arrivals of the Villagers; Second—Wedding March; Third—Dance of the Villagers; Fourth—Feast and Revels. It was declared that this programme emanated from Beethoven himself, an assertion which Prod'homme believes to have originated with Wilhelm von Lenz. Joseph Louis d'Ortigue imagined that the *Allegretto* represented a procession in the catacombs, and Dörenberg, less lugubriously inclined, believed it to be rather "the dream of a lovely odalisque."

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

The first movement is preceded by an Introduction (*Poco sostenuto*, A major, 4-4 time) which opens with a chord of A major played by the full orchestra, and which serves to draw attention, as it were, to the phrase put forward by the oboe, and—two measures later—by the clarinet. Scale passages in the strings lead to an episode for the wood-wind in C major, and these materials make up the larger portion of the Introduction. The main movement (*Vivace*, A major, 6-8 time) has its principal theme given out by the flute over an accompaniment of the other wood-wind instruments, the horns and strings. The second subject is set forth by the violins and flutes, much of its rhythmical character being drawn from that of the preceding material. The Exposition having been repeated, the Development concerns itself almost entirely with the subject matter which began the movement. There is the customary Recapitulation of the principal themes, and the movement closes with a coda.

II. (*Allegretto*, A minor, 2-4 time.) The theme of this movement was originally intended for the string quartet in C, Op. 59, No. 3. At the first performance of the symphony it was encored, and it has since been one of the most generally admired of Beethoven's inspirations. After two measures, in which a chord of A minor is held by the wood-wind instruments and horns, the theme of the movement opens in the strings. Note the persistent employment of this rhythm throughout the movement. The trio enters with a change of tonality to A major, with a theme given out by the clarinet. The original key and the opening subject return with different instrumentation, and a little later a *fugato* is introduced, its subject based on the principal theme. The material of the trio is heard again, and the coda brings the movement to a close with a chord which had opened it.

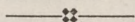
III. (*Presto*, F major, 3-4 time.) This movement is in reality a scherzo, although not so entitled on the score. It begins with a joyful subject in the full orchestra. The trio (*Presto meno assai*, D major, 3-4 time) opens with a subject in the clarinet, a long held A being sustained by the violins. The melody of this section is based, according to Abbe Stadler, upon a pilgrim's hymn in common use among the people of Lower Austria. The material of the first part returns, and there is another presentation of the subject of the trio, and a final reference to the principal theme. A coda concludes the whole.

IV. (*Allegro con brio*, A major, 2-4 time.) The subject of this

GIVEN BY THE COMPLETE

ALFRED HERTZ, Conducting

Sunday Afternoon, March 9, 2:30 o'clock



National Anthem

- ## INTERMISSION

- Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

PROGRAMME NOTE

::

CONTINUED

movement is taken from an Irish Song—"Nora Creina"—which Beethoven had edited as a vocal work for the publisher, Thompson, of Edinburgh.

The second theme appears in the first violins, and the principal subjects having been presented, the Exposition is given repetition, and is followed by the Development in which the principal theme figures largely. The Recapitulation brings forward the material of the opening portion of the movement, and a remarkable coda, 124 measures long, succeeds it—a feature of this latter division being a bass moving from E to D sharp, and culminating in an imposing climax.



PROGRAMME NOTE

::

By Felix Borowski

"MOTHER GOOSE," FIVE CHILDREN'S PIECES

Maurice Ravel
1875

THE five little pieces which Ravel named "Mother Goose," and which are heard on this occasion in orchestral form, were originally composed for piano (four hands) and for the edification of two children—Mini and Jean Godebski—to whom the work was dedicated. The first performance of the work in this its original form took place at a concert of the Société musicale indépendante, at the Salle Gaveau, Paris, April 10, 1910.

The orchestral version of "Ma Mere L'Oye" was made from the piano pieces. The first production in America took place at a concert of the New York Symphony Orchestra, Aeolian Hall, New York, November 8, 1912.

Ravel's "Mother Goose" is scored for two flutes (the second interchangeable with a piccolo), two oboes (the second interchangeable with an English horn), two clarinets, two bassoons (the second interchangeable with a double bassoon), two horns, kettle-drums, triangle, cymbals, bass-drum, gong, xylophone, bells, celesta, harp and strings.

I. Pavane of the Sleeping Beauty. (*Lento*, A minor, 4-4 time). This movement, only twenty measures in length, is built on the phrase with which it opens in the flute, horn and violas.

The story of "The Sleeping Beauty in the Wood" is concerned with the daughter of a king and queen who, when she was born, evoked the greatest joy in the hearts of her parents; for, although they had been married many years, they had never been blest, until then, with any children. In order to celebrate so great an event the king gave a great christening feast, and

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

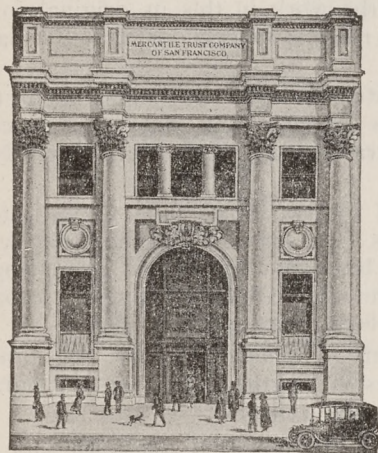
"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

to this he asked all the fairies in the land—there were seven all told—and, hoping that the fairies would endow the child with all imaginable perfections, he invited them to stand godmothers to the royal infant. An old fairy, who had been overlooked, came to the banquet, but there were not enough gold dishes and jeweled knives and forks for all, and the extra guest had to be given a plate less magnificent than the dishes provided for her sisters. When the fairies had endowed the princess with all the graces of beauty and art the old fairy declared, while her head shook with malice, that the child should pierce her hand with a spindle and die of the wound. One of the other fairies came forward and modified the edict of her sister. She could not undo the decree entirely, but she was able to declare that the child should not die, but sleep for a hundred years, and at the end of that time be awakened by a king's son. In the hope of preventing this fate, the king issued a proclamation forbidding all spinning in his dominions, and declaring that the possession of a spindle would entail instant death. But when the princess was fifteen years of age she was roaming one day in the castle of her father, and she came to a little chamber at the top of a turret, in which sat an old woman spinning. The girl asked that she might be allowed to try to spin; but she had no sooner taken up the spindle than, being hasty and careless, she pricked her finger with it. Immediately she fell into a deep sleep, and all in the palace, servants, courtiers, and all animals standing in the stables—slept, too. But at the end of one hundred years a young prince, hunting in the wood, observed the castle standing above the thicket of brambles which had grown around it. He penetrated the forest and entered the courtyard of the palace. On all sides there lay sleeping men and women. The prince passed up the stairs, and in a gold chamber he saw a beautiful girl, about fifteen years of age, slumbering on a bed. Filled with admiration, the young man bent down and kissed the maiden's hand. Immediately, she awoke. "Have you come, my prince?" "I have waited long for you!" she said. And at the sound of the princess' voice the king's son was overcome with love. He assured the maiden that no one but her in all the world could become his bride, and the princess rejoiced exceedingly when she heard those words, for she, too, had been filled with tender emotions. Later on the two royal children were married by the grand almoner in the chapel of the castle.

II. "Hop O' My Thumb." The score contains a quotation from Perrault's tales in French, of which the following is a translation:

"He believed that he would easily be able to find the way by means of the bread which he had scattered wherever he passed; but, as he was surprised to discover, not one single crumb; the birds had come and eaten all.

The piece opens (*Très modéré*, 2-4 time) with a figure in the muted violins, the subject appearing at the fourth measure in the oboe. The English horn continues it. Subsidiary matter is heard in the middle of the movement, but the first subject recurs, and the piece ends softly in the oboe and strings.

III. "Laideronnette, Empress of the Pagodes." Ravel has prefixed

this section of the work by a quotation from Mme. d'Aulnoy's "Serpentin Vert":

"She disrobed and entered the bath. At once the pagodes and pagodines began to sing and play on instruments; some had archlutes made of walnut-shells; others played on viols formed from the shells of almonds—for they were obliged to proportion the instruments to their stature."

Laidronnette, according to the Comtesse d'Aulnoy's story, was the daughter of a king and queen who had been cursed, in her cradle, by a wicked fairy named Magotine. This spiteful being ordained that the infant should grow up to be the most frightful woman in the world. When she grew up Laidronnette, conscious of her hideous appearance, importuned her parents to permit her to dwell alone in a distant castle where none could see her. The king and queen agreed to this, and the girl left her parents' palace to live alone. In the forests surrounding her abode Laidronnette is confronted by a large green serpent, and the reptile, perceiving her terror, assures her that he was once handsomer than she was. Various adventures befell the girl. Embarking in a little boat, floating on the Sea in the neighborhood of the castle, Laidronnette is carried far out over the ocean, but is protected by the green serpent which follows her. The boat is eventually wrecked on the coast of the land whereon live the pagodes*—diminutive creatures whose bodies were made of diamonds, emeralds, porcelain, crystal, amber, clay, etc. The kingdom is ruled by an invisible monarch, in reality the green serpent, who, like Laidronnette, has been enchanted by Magotine. The story closes with the restoration of the serpent to his human shape, and her beauty to Laidronnette, and the marriage of both.

(*Mouvement de Marche*, 2-4 time.) After eight introductory measures the piccolo announces the subject. A second idea is given out by the oboe, which is continued by the flute. A new melody appears in unison in the wood-wind, celesta and harp, and the material of the first part of the piece returns, the opening subject in the celesta.

IV. "Beauty and the Beast."

This is the story of the young prince who, enchanted by a malicious fairy, had been changed into a beast, and condemned so to remain until a maiden should consent to marry him. Beauty, the youngest of three sisters, in order to rescue her father, who had fallen into the power of the Beast—he had taken a rose from the Beast's garden in order to give it to his youngest daughter—determines to offer her life for his. But when she arrives at the castle Beauty so charms the Beast that, instead of putting her to death, he asks her to marry him. The kind heart and the goodness of a being so outwardly repulsive attracts Beauty, but she can not bring herself to agree to become his wife. Many times does he ask, and many times does she refuse. The Beast allows Beauty to return home to see her father, who has fallen sick, if she promises to return in one week. Beauty

* This is the name given by the French, not only to Indian and Chinese temples, but to little figures with movable heads.

gives the promise, but when she is once more in the midst of her family, her sisters, envious of her loving disposition and her happy nature, determine to keep her longer than the stipulated time so that some misfortune shall befall her. Ten days after her arrival, Beauty dreams that the Beast is lying on a grass plot in the garden of his palace, and that he is almost dead. Filled with remorse she hastens thither. When she comes to the palace garden there, indeed, is the Beast lying senseless on the grass. Beauty threw herself upon the inert body in an agony of contrition; but still the Beast moved not, nor spake. The girl fetched water from a pond, and sprinkled his face. The Beast opened his eyes and, looking reproachfully at Beauty, said: "You have forgotten your promise, Beauty. My grief at having lost you has made me resolve to starve to death; but I shall die content, since I have had the joy of seeing you once more." "No, dear Beast," replied Beauty, "you shall not die; you shall live to be my husband. From this moment I offer to marry you, and will be only yours." At that moment the Beast sprang up a man. The charm was broken, and eventually Beauty became a queen.

Ravel precedes his work with the following quotation:

"When I think of your good heart you do not appear to me to be so homely."

"O Lady! I have a good heart, but still I am a monster."

"There are many men who are worse monsters than you."

"If I had any sense I would thank you for so fine a compliment; but I am only a beast."

* * * * *

"Beauty, will you be my wife?"

* * * * *

"I die content, now that I have had the pleasure of seeing you again."

"No, dear Beast, you shall not die; you shall live to be my husband."

* * *

This movement (*Mouvement de Valse modéré*, F major, 3-4 time) is based, for the most part, on the melody put forward at the second measure by the clarinet. A middle section is introduced with a new idea—suggestive of the Beast—given out by the double bassoon. The two ideas of the piece are then combined. At the close a solo violin is heard playing the motive of the middle section.

V. The Fairy Garden. No quotation accompanies this closing section of the work. The theme which opens in the strings (*Lent et grave*, C major, 3-4 time) is that upon which, in one form or another, the whole movement is based.

::

PROGRAMME NOTE

::

SYMPHONIC FANTASIE

Henry Hadley
1871

HENRY HADLEY, born in Somerville, Mass., studied violin with Heindle and Allen, theory with Emery and Chadwick in Boston, also Mandyczewski in Vienna; organist in Garden City, L. I., 1895; conductor at Mayence Stadttheater, 1908; Seattle Symphony Orchestra, 1909; San Francisco Symphony Orchestra, 1915.

Much space would be required in which to give an adequate account of the creative activities of Henry Hadley, one of the most spontaneous and prolific of American composers, and one of the best known, at home and abroad.

By temperament and choice of subject matter Hadley places himself in the ranks of the romanticists, but his tenacious loyalty to the symphonic form, among a wide variety of other forms, bespeaks a neo-classical leaning and is scarcely to be explained by a mere desire to essay expression in all forms. Moreover, while in orchestral technique Hadley is a student, and, in some sort, a disciple, of Richard Strauss, unlike that composer he inclines, in his orchestral works other than symphonic, to the overture form rather than the less closely knit "tone-poem." In orchestral realism he follows Strauss but a short way, eschewing violence and holding a rather unique middle course between realism and impressionism; something more than impressionist merely, a *suggestive realist* he might be termed.

Everywhere in Hadley's music is energy, fancy, the spirit of youth. It bubbles and glints, running an inexhaustible gamut of varying tints and ingenious and poetic tonal designs. It is the music of immense enjoyment of objective life, of actions, sights, emotions. Too eager and full of action to be deeply reflective, too happy to be philosophic, it is the part of Hadley's music to quicken the sense of life and of delight in the teeming visible world about us. Sombre, pensive, or bleak it may be at times, according to the composer's expressive need, but it is the tone-poet's fancy that decrees it.

On the score of the "Symphonic Fantasie" is the following inscription: "Dedicated to Monsieur Leon Jehin in grateful remembrance." It is scored for three flutes, a piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, tuba, tympani, small drum, triangle, bass drum, cymbals, harp and usual strings.

As the title suggests, it is not written in regular symphonic form. The Fantasie opens with an introduction (*Lento*, 3-4 time,) on an organ point in E flat. The double basses tone down their low string and semi-tone for this introduction. The main theme is then announced *ff* by the full orchestra (*allegro mentoso alla breve*). This tempo is interrupted by a 4-4 passage (*molto meno mosso*), after which the principal theme returns and works up to a very brilliant climax which closes the work.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Kahn, Frederick
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenhime, Berthold	Kaufmann, Wm.
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenhime, D. J. (*)	Kennedy, Robert A.
Ames, Mrs. F.	Davenport, Sallie	Guggenhime, Mrs. L.	King, Homer S.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	Kingsbury, K. R.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kirkwood, Mrs. R. C.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kittle, Mrs. H. DeWitt
Armby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Knight, Mrs. E. J.
Armby, Mrs. J. K.	de Echeguren, A.	Hale, R. B.	Kohn, Mrs. Geo. A.
Armby, J. K.	DeForest, A. T.	Hale, P. C.	Koshland, Max
Arnsstein, L.	de Guinee, Chas., Jr.	Hall, Frederick W.	Koshland, Mrs. M. S.
Babeock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koster, Fred'k. J.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Lathrop, Mrs. C. G.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lavenson, A. S.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Law, Dr. Hartland
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Lawson, John
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawton, Mrs. G. T. (*)
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lengfeld, Mrs. A. L.
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lent, Mrs. Eugene
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Levi, Mrs. Herman
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levison, J. B.
Baylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, L. O.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, R. J.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Liebes, Mrs. Isaac
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Leon
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebmann, Maurice
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Lilienthal, Mrs. B.
Borel, Antoine, Jr.	Elkins, Felton B.	Hellmann, H. G.	Lilienthal, Jesse W.
Bourn, Mr. Wm. B.	Ellosser, A.	Hellman, Isaacs W.	Lilienthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Linnard, D. M.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lisser, Louis
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lowe, Mrs. Barbara
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Benard
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Luce, G. W.
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Mack, Mrs. A.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, H. L.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Maillard, Miss L. M.
Brobeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Mangels, Miss A.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Manheim, H. S.
Brooke, Mrs. John F.	Fleishacker, Mrs. A.	Holmes, Howard C.	Marcus, G.
Brown, Arthur M.	Fleishacker, H.	Holton, L. V.	Martin, Mrs. E.
Buchanan, Mrs. A. N.	Fleishacker, M.	Hood, Wm.	Martin, Joseph
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Walter S.
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Matson, Mrs. Wm.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	McBean, P. McG.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McCreary, Mrs. F. C.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McBade, Mrs. J. J.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McGregor, John A.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McKee, John D.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McLaughlin, Mrs. A.
Chanslor, J. A.	Giannini, A. P.	Hovey, Chester L.	McNear, Geo. W.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McNear, S. B.
Clark, Warren D.	Goldstein, Alexander	Heuter, E. L.	Meyer, Geo. H. C.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Mrs. H. L. E.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, J. H.
Colley, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, Miss P. H.	Green, Chas. E.	Isenberg, Mrs. V.	Miller, C. O. G.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, J. K.
Cook, C. W.	Greenebaum, Emil	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Gregg, Wellington, Jr.	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, C. R.	Moore, C. C.
Cox, E. H.	Griffin, Frank W.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Morrison, A. F.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.	Morse, L. L.

Subscribers to the Guarantee Fund

Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neilson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.
Rosenbaum, Mrs. S. D.

Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon
Sloss, Mrs. Louis

Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sickle, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A. J.
Welch, Mrs. B. L.
Wheeler, Mrs. C. S.

Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfingst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

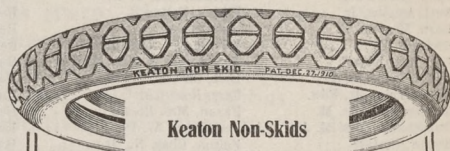
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE
150 25th Avenue Phone: Pacific 2579
PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Lاراia
A. Lاراia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annarui
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART
The Most Wonderful
Of Pianofortes

¶ The DUO-ART piano reproduced with the utmost realism the actual playing of the great pianists at their best. The DUO-ART is the piano which *created a sensation* at the concerts of the San Francisco Symphony Orchestra, Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART may be played by hand from the keyboard in the usual manner. It is THE Piano for the home—it may be had in the Steinway, Weber, Steck and Stroud models, both in uprights and grands (in the Stroud, upright only).

¶ We are sole representatives for the DUO-ART Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear the marvelous DUO-ART.

Sherman, lay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

*Dealers in Steinway and other Pianos, Duo-Art
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

SECOND
GRAND EVENING "POP" CONCERT

BY AUGMENTED

San Francisco Symphony Orchestra

ALFRED HERTZ

Conductor



EXPOSITION AUDITORIUM

SATURDAY EVENING

MARCH 1, 1919

8:15 O'CLOCK

Assisting Artists

<i>Edwin H. Lemare</i>	-	-	-	<i>Organ</i>
<i>Louis Persinger</i>	-	-	-	<i>Violin</i>
<i>Horace Britt</i>	-	-	-	<i>'Cello</i>
<i>Emilio Puyans</i>	-	-	-	<i>Flute</i>
<i>Kajetan Attl</i>	-	-	-	<i>Harp</i>
<i>Harold Randall</i>	-	-	-	<i>Clarinet</i>
<i>Louis Newbauer</i>	-	-	-	<i>Flute</i>



"STAR-SPANGLED BANNER"

Oh, say, can you see by the dawn's early light,

What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars, through the perilous fight,

O'er the ramparts we watched were so gallantly streaming?

And the rockets' red glare, the bombs bursting in air,

Gave proof through the night that our flag was still there.

Oh, say, does that Star-Spangled Banner yet wave,

O'er the land of the free and the home of the brave?

PROGRAMME

"STAR-SPANGLED BANNER"

1. March, "Pomp and Circumstance".....ELGAR
For Orchestra and Organ
MR. LEMARE
2. Suite No. 1, "Peer Gynt".....GRIEG
Morning Anitra's Dance
Aase's Death In the Hall of the Mountain King
3. a. Air for G String.....BACH-WILHELM J
Violin Solo, **MR. PERSINGER**
b. AubadeHASSELMANS
c. At the Fountain.....ZABEL
d. Trio of The Young Ishmaelites.....BERLIOZ
From "The Infancy of Christ"
For Two Flutes and Harp
MESSRS. PUYANS, NEWBAUER AND ATTL
4. The Preludes, Symphonic Poem No. 3.....LISZT

INTERMISSION

5. Ave Maria.....BACH-GOUNOD
Violin Solo, MR. PERSINGER Harp Solo, MR. ATTL
Organ, MR. LEMARE
6. Overture, "The Year 1812" (by request).....TSCHAIKOWSKY
For Orchestra and Organ
7. Under the Linden Trees, from "Alsacien Scenes".....MASSENET
'Cello Solo, MR. BRITT Clarinet Solo, MR. RANDALL
8. a. Serenade MOSZKOWSKI
b. Elegie MASSENET
'Cello Solo, MR. BRITT
c. Loin du Bal (by request).....GILLET
9. Waltz, "On the Beautiful Blue Danube".....J. STRAUSS

SEE ANNOUNCEMENT ON BACK

Symphony TOMORROW Afternoon

March 2, 2:30 o'clock

BY

San Francisco Symphony Orchestra

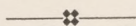
ALFRED HERTZ, Conducting

CURRAN THEATRE

PROGRAMME

National Anthem

1. Symphony No. 7.....BEETHOVEN
2. "Mother Goose" (Five Children's Pieces).....RAVEL
3. Symphonic Fantasie.....HADLEY
(First time in San Francisco)



NEXT POPULAR CONCERT

CURRAN THEATRE

Sunday Afternoon, March 9, 2:30 o'clock

PROGRAMME

National Anthem

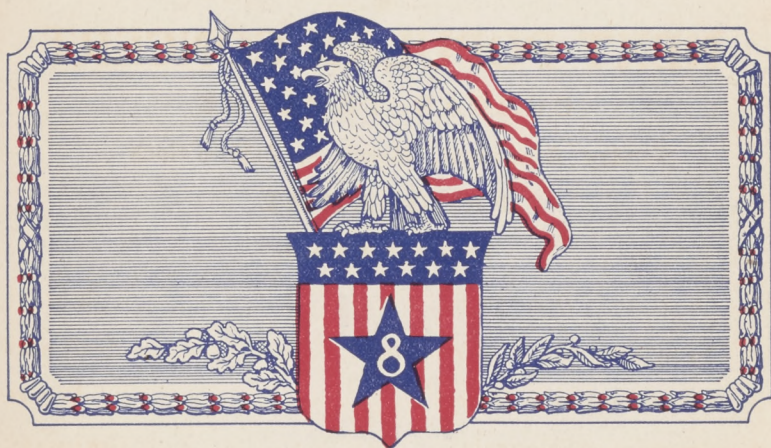
1. Overture, "Don Juan".....MOZART
2. Symphony No. 8 (*Unfinished*).....SCHUBERT
3. Invitation to the Dance.....WEBER
4. Overture, "Sakuntala"GOLDMARK
5. "L'Arlesienne" SuiteBIZET
6. Horn Pipe.....WALLACE SABIN
7. a. Berceuse
b. Romance Without Words }FAURE
'Cello Soli, MR. BRITT
8. Overture, "Orpheus"OFFENBACH

POPULAR PRICES

Tickets on sale at box office of Sherman, Clay & Co.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended

Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT LAST "POP"

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, March 23, 2:30 o'clock



PROGRAMME

National Anthem

1. Overture, "Merry Wives of Windsor".....NICOLAI
2. "Water Colors"—Four Symphonic Sketches...U. MARCELLI
(First time in San Francisco)
3. "Mozartiana," Suite No. 4.....TSCHAIKOWSKY
 Gigue
 Minuet
 Prayer
 Theme and Variations
4. Love Dream.....LISZT

INTERMISSION

5. a. ErôticGRIEG
 b. MinuettoBOCCHERINI
6. Toreadore and Andalousse.....RUBENSTEIN
 From "Ball Costume"
7. Overture, "William Tell".....ROSSINI
 (By request)

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Seventh Popular Concert

197th Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, March 9, 2:30 o'clock

PROGRAMME

National Anthem

1. MOZART.....Overture, "Don Juan"
2. SCHUBERT.....Symphony No. 8 (*Unfinished*)
Allegro Moderato Andante con moto
3. BIZET....."L'Arlesienne" Suite
Prelude Carillon
Minuette Adagietto
4. WEBER.....Invitation to the Dance

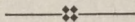
INTERMISSION

5. GOLDMARK.....Overture, "Sakuntala"
6. WALLACE SABIN.....Horn Pipe
7. FAURE.....

{	a. Berceuse
	b. Romance Without Words

'Cello Obligati, MR. BRITT

- 8. MOSZKOWSKI.....c. Serenade
- 8. BERLIOZ.....Rakoczy March
(From "The Damnation of Faust")



SPECIAL NOTICE

The management again finds it necessary to call your attention to the fact that the WEARING OF HATS in theatres is PROHIBITED BY LAW.

You are kindly requested to comply with this law, thereby saving us further controversy with the police.

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN
E. A. CHRISTENSON

PROGRAMME NOTE : By Hubbard William Harris

OVERTURE TO "DON JUAN"

Wolfgang Amadeus Mozart
1756-1791

"DON JUAN"—the book by Lorenzo da Ponte (after Molière's "le Festin de pierre")—was produced at Prague on November 4, 1787. The overture is a bouyant composition which may be described briefly as consisting of a slow introduction in D minor (borrowed from the finale of the second act—the scene in which the Statue comes to dine with Don Juan) and a spirited symphonic movement (in D major, *Molto allegro* and 2-2 time) developed from the three themes—the first being stated at the start by the strings. After a brief exposition passage the second theme comes to notice—a heavy chord for the full orchestra, followed by a little flourish in the violins. This is repeated, and then—after a spirited full-orchestra conclusion, the third theme makes its appearance—a strongly accented (downward) scale—passage for the strings and wood-winds, with piquant responses from the violins.

The legend current concerning this overture is to the effect that it was written in a single night and played without a rehearsal at the first performance of the opera. In its original form the movement comes to no definite end, running into the opening scene of the opera—the which is in a foreign key (F major). As this unfits the piece for separate performance a supplemental concert-ending has been written, drawing material from the situation which furnished those for the introduction—such changes only having been made as are essential to the preservation of the rhythmical unity and uninterrupted development of the music, both of which conditions would have been disturbed by the elimination of the voice-parts. There is a tradition that Richard Wagner also wrote a concert-ending for this overture; but whether this is so is uncertain, as no such work is traceable.

PROGRAMME NOTES :: By Bernard Strum

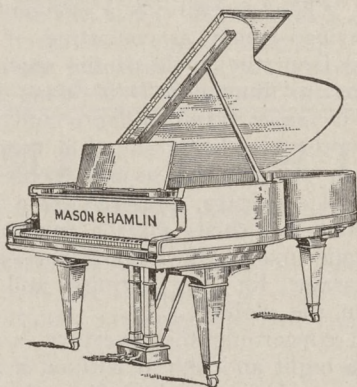
SYMPHONY NO. 8, B MINOR (UNFINISHED)

Franz Schubert
1797-1828

OF the orchestral works left by Schubert in a condition possible of performance there are eight symphonies. Of these, two alone have attained popularity—the C major (which Schumann spoke of as one of "heavenly length") and the "Unfinished." The latter was written for the Music Society of Graz in 1822. It is said that it was composed for the society in appreciation of his having been elected an honorary member.

The symphony was never finished; why, no one knows. The two movements and a few bars of the Scherzo were found after many years

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
—MASON AND HAMLIN PIANOS—



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

::

PROGRAMME NOTES

::

in Graz and were published at Vienna in 1867 as the "Unfinished Symphony" No. 8—almost half a century after Schubert's death.

On being heard, it at once leaped into fame, which has been ever increasing. As some one has said: "It exhibits a style absolutely its own, unlike that of any predecessor, and makes that strangely direct appeal to the hearer, that is so peculiar in the music of Schubert."

In a recently published work on Schubert by Edmonstone Duncan may be found an admirable sketch of this symphony. It is reproduced here in part.

"It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, wherever Dame Nature was in a mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—in B minor symphony—without being put in mind of the salt-flavored breeze, a splendid underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different subjects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define."



SUITE NO. 1, "L'ARLESIENNE"

Georges Bizet
1838-1875

THIS is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama, "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns and strings (exclusive of the basses) in unison. This movement ends in C major, with the *tempo un peu moins lent*, brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major, and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

ANNOUNCEMENT

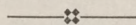
EIGHTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, March 14, at 3:00 o'clock

Sunday Afternoon, March 16, at 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist



PROGRAMME

National Anthem

1. Rustic Wedding Symphony.....GOLDMARK
Wedding March with variations
Bridal Song
Serenade
In the Garden
Dance

INTERMISSION

2. Concerto for Violin and Orchestra.....MOZART
Allegro moderato
Un poco adagio
Rondo
MR. PERSINGER

3. Overture, Der Freischuetz.....WEBER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

PROGRAMME NOTES

::

CONTINUED

major and 3-4 time—a somewhat brief composition of the romanza type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the frame-work over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three notes—G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.



INVITATION TO THE DANCE

Weber-Weingartner

WEBER'S "Rondo Brillante" (Op. 65), for pianoforte solo, popularly known as "Invitation to the Dance," was composed in 1819, and dedicated to his wife, Caroline.

Berlioz was the first to make an orchestral transcription of the work, the same to be used as a "Scene de Ballet" in connection with a production at the Paris Opera in 1847, of Weber's "Der Freischuetz." Weingartner's version was made in 1895 and is by far the most popular of the two. While Berlioz's transcription is merely an orchestration of the original pianoforte composition, Weingartner's version is practically a new work, as he has taken the original themes and developed them symphonically, producing a work of remarkable polyphonic brilliancy and impressiveness.



OVERTURE TO "SAKUNTALA, OP. 13

Carl Goldmark

"SAKUNTALA," the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great King Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows which closes with the union (according to Grundlharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river. When she is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

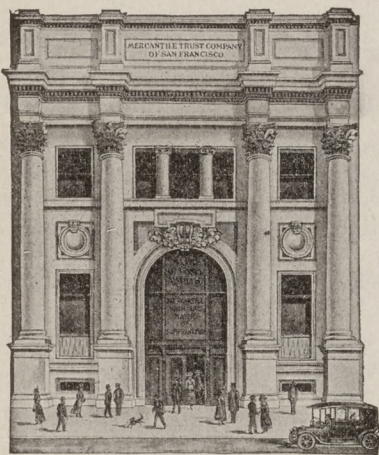
"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

The ring is then found by some fishermen, and brought back to the king. On seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who disappeared, leave him no more.

On a warlike campaign against some evil demons, whom he vanquished, he finds Sakuntala again, and now there is no end to their happiness.

The foregoing preface is printed in the score and tells the "story" of the overture. It is taken from Kalidassa's Indian drama, "Sakuntala." Goldmark (born in Hungary, May 18, 1830), the son of a Jewish cantor, composer of several operas and symphonies, made his first great musical success in 1865 when his overture "Sakuntala" was performed in Vienna at a Philharmonic concert. It has frequently been played in America. It is richly scored, and besides the usual instruments, the English horn is used and the harp is extensively employed. Hauslick speaks of the "wealth of orchestral coloring" in this work.

The overture opens (*Andante assai*, F major, 3-4 time) with mysterious sustained chords softly played by low strings and wind, evidently intended to depict the "penetential grove" with its solemn visaged Indian priests. Presently a haunting melody steals in, intoned by clarinets and 'cellos. Later the clangor of trumpets announces the entry of the king into the sacred precincts and then is heard a most exquisite melody (*Andante assai*, E major, 9-8 time), describing the love-scene between the king and Sakuntala.

The rest of the story is similarly delineated, and the final triumphal re-union of the lovers is pictured by a powerful climax.

DRINK CASWELL'S COFFEE

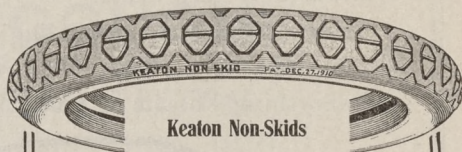
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

"Delivered Mileage for
Your Money—
Safety Without Charge"

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

America's Foremost Collection of Fine Violins

Rare Old Violins from the Celebrated LYON & HEALY COLLECTION

Among them are:

Antonius Stradivarius of the year	1717
The "Baillot" Carlo Bergoni, of the year	1737
The famous violin made for King Henry IV of France in the year	1595
by Antonius and Hieronimus Amati	
Sanctus Seraphin	1744
J. B. Guadagnini	1751

and many others.

To any one who writes to us that he is interested in fine violins, we will send without charge, copy of our handsome illustrated brochure, "Rare Old Violins."

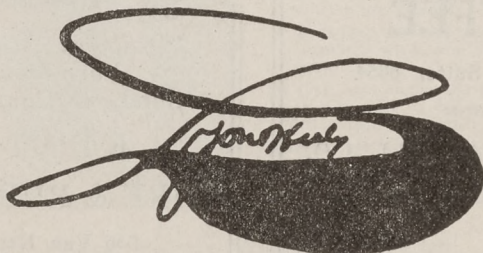
In this book are pictured in natural colors some of the violins of the world.

You will find listed therein not only violins of famous makers of the 16th, 17th and 18th centuries, but those of modern masters as well.

This book features not only violins but violas, violoncellos and bows of rare make.

Terms of payment extending over a period of from two to three years may be arranged, if desired.

Everything known in music.



55-76 JACKSON BLVD.

CHICAGO

HORN PIPE

Wallace Sabin

WALLACE ARTHUR SABIN, organist, composer, conductor, teacher, was born at Culworth, Northamptonshire, England; educated at Chardstock College and Magdalen College, Brackley; studied organ and piano with Dr. M. J. Monk; continued studies under Dr. T. W. Dodds, Queen's College, Oxford; graduated Royal College of Organists 1888, Fellow 1890; accepted appointment as organist at age of 13; was organist and choir-master St. Luke's Church, San Francisco, 1894, Tempel Emanuel 1895, First Church of Christ Scientist since 1906; represented California as recitalist at St. Louis Exposition, 1904; official organist and chorus conductor, P.-P. I. E., San Francisco, 1915; conductor Loring Club. Notable among his compositions are "St. Patrick at Tara" and "The Twilight of the Kings," written for the Bohemian Club, San Francisco.

The "Horn Pipe" is an ancient dance in common time, the name being taken from a rude instrument mentioned by Chaucer, probably made from the horn of an animal, though some authorities think it was originally "cornpipe" made from a pipe of straw as mentioned by Shakespeare in "When Shepperds pipe on oaten straws." The horn pipe was usually danced by country folk and sailors.

Handel's Seventh Piano Concerto ends with the horn pipe. Bach used it in his Seventh French Suite.

The "Horn Pipe" played today is one of the numbers from the incidental music to the Bohemian Club Forest Play, "The Twilight of the Kings." It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, harp, percussion and strings.

STANISLAS BEM

Presents

FLORI GOUGH

The Wonderful Child 'Cellist

FAREWELL CELLO RECITAL

Tuesday Evening, March 18th, 1919

at 8:15 o'clock

Hotel St. Francis

Colonial Ballroom

PROGRAMME

- | | |
|--|-----------------|
| 1. Sonata in A Major | L. Boccherini |
| 2. Concerto | Eduard Lalo |
| Allegro Maestoso | |
| Intermezzo | |
| 3. (a) Larghetto Lamentoso (First Time in San Francisco) | L. Godowsky |
| (b) Tarantelle | D. Popper |
| (c) Andante (First Time in San Francisco) | J. Hollmann |
| (d) Pappilon | D. Popper |
| 4. Variations Rococo | P. Tschaikowsky |

GEORGE STEWART McMANUS at the Piano

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

DEPOSITS

April 1, 1909.....	\$17,000,000
December 31, 1918.....	72,334,406.22

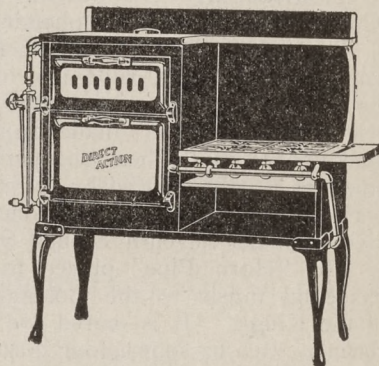
RESOURCES OVER ONE HUNDRED MILLION DOLLARS

HARMONY
OF
COLOR
MAKES OUR WORK
DISTINCTIVE



Main Office and Factory
Second Street at Bryant
SAN FRANCISCO

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

SCHLUETER-BEECHER
Co.

755 Mission Street

MOUNT DIABLO CEMENT
Awarded Gold Medal P. P. I. E.
COWELL SANTA CRUZ LIME

Always used where Quality Counts
ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

PROGRAMME NOTES

::

CONTINUED

BERCEUSE

Gabriel Faure

1845

ROMANCE WITHOUT WORDS

GABRIEL FAURE, born 1845, studied with Niedermeyer, Dietsch and Saint-Saens; organist at Rennes and in Paris churches. After participating in Franco-German war he devoted himself to teaching for some time. In 1877 he became conductor at the Madeleine; succeeded Massenet as professor of composition at the Conservatoire, 1896, and Dubois as Director, 1905. He composed many songs, duets and piano pieces. Among his compositions are numbers for violin and piano, 'cello and piano, piano quintet and a Symphony in D, still i manuscript.

BERCEUSE

The orchestration of this number is very simple, calling for only one flute, one clarinet and muted strings. It is written in D major, 6-8 time, *Allegretto moderato*.

ROMANCE WITHOUT WORDS

This work is orchestrated for one flute, one oboe, one clarinet, one bassoon, muted strings and the harp which carries the burden of the accompaniment. It is written in A major, *Andante Moderato*, 2-4 time.



SERENADE

Moritz Moszkowski

1854

THIS popular and dainty serenade is of such insinuating melody and rhythm that to give an extended annotation would be a reflection on the intelligence of the listener, for it is the type of music that all can understand and enjoy. Once heard it is never forgotten. The orchestral transcription played today is by F. Rehfeld.



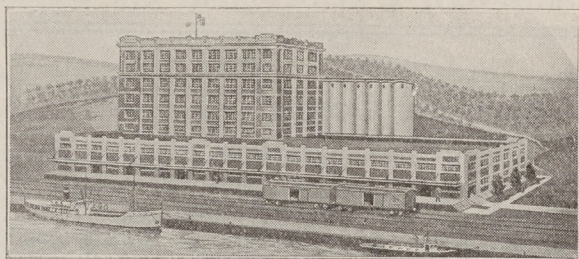
"RAKOCZY" MARCH FROM "THE DAMNATION OF FAUST"

Hector Berlioz

1803-1869

"THE DAMNATION OF FAUST," from which this march is taken, is today probably the most universally popular of all of Berlioz's compositions.

As is doubtless known to every one, the "March Hongroise" or the "Rakoczy" march did not originate with Berlioz—being based instead on a very old and famous Hungarian tune, whose title is the name of an ancient and once wealthy and powerful family of that country. Berlioz's march—which, by the way, was not included in the original score of "The Damnation of Faust"—is but an orchestral adaptation of this celebrated melody, written especially for a concert at Pesth.



A TYPICAL SPERRY MILL
Sperry Mills, South Vallejo, California

SPERRY FLOUR CO.

General Offices
San Francisco, Cal.

Eight mills and forty-one distributing points on the Pacific Coast. Twelve thousand barrels flour daily capacity.

AGENTS THROUGHOUT THE WORLD

Millers of the famous Sperry Drifted Snow Flour and forty-four different Sperry Cereals.



Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARP

K. Attl

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART
The Most Wonderful
Of Pianofortes

¶ The DUO-ART piano reproduced with the utmost realism the actual playing of the great pianists at their best. The DUO-ART is the piano which *created a sensation* at the concerts of the San Francisco Symphony Orchestra, Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART may be played by hand from the keyboard in the usual manner. It is THE Piano for the home—it may be had in the Steinway, Weber, Steck and Stroud models, both in uprights and grands (in the Stroud, upright only).

¶ We are sole representatives for the DUO-ART Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear the marvelous DUO-ART.


Sherman, Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

*Dealers in Steinway and other Pianos, Duo-Art
Pianos, Victrolas and Records, Player Music,
Musical Instruments, Sheet Music.*

AN EVENING OF LIGHT MUSIC BY
THE SAN FRANCISCO SYMPHONY
ORCHESTRA · PALM COURT OF
THE PALACE HOTEL, MONDAY,
MARCH THE TENTH, NINETEEN
HUNDRED AND NINETEEN ·
NINE O'CLOCK

ALFRED HERTZ, *Conductor*

Members' Concert

THE PALM COURT IS USED THIS EVENING
THROUGH THE COURTESY OF THE
HOTEL MANAGEMENT · IN COMPLIMENT
TO THE MEMBERS OF THE MUSICAL
ASSOCIATION AND THE WOMAN'S
AUXILIARY ·

Members' Concert

Monday Evening, March 10th

*1919
Nine o'clock*

HORACE BRITT, *Soloist*

National Anthem

1. Overture "Oberon" - - - - - *Weber*

2. Rondino - - - - - *Beethoven*

For 2 Oboes, 2 Clarinets, 2 Bassoons and 2 French Horns

MESSRS.

ADDIMANDO, LOMBARDI, RANDALL, HAZLETT,

BELL, LA HAYE, HORNIG AND ROTH

3. Prelude to "The Afternoon of a
Faun" - - - - - *Debussy*

4. Concerto in A Minor, opus 33 - *Saint-Saens*

For Cello and Orchestra

Allegro non troppo

Allegretto con moto

Come prima, un peu moins vite

(Played without pause)

MR. BRITT

5. Carneval Venician - - - - - *Burgmein*

Florindo

Rosaura

Colombine

Le Seigneur Arlequin

6. Suite "La Farandole" - - - - - *Dubois*

Les Tambourinaires

Les Ames infideles

La Provencale

Sylvine

Farandole Fantastique



UNIVERSITY OF CALIFORNIA
MUSIC AND DRAMA COMMITTEE



Three Concerts

by the

SAN FRANCISCO
SYMPHONY ORCHESTRA

ALFRED HERTZ, *Conductor*

FIRST CONCERT
HARMON GYMNASIUM, BERKELEY
Thursday, March 13, 1919

Programme

1. Overture—"Oberon" Weber

"Oberon" or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of art which he had served so faithfully and so brilliantly.

The original libretto of 'Oberon' was in English, having been composed by James R. Planché after Sotheby's English translation of Wieland's poem of the same name and Villeneuve's "Huon de Bordeaux." The text was translated subsequently into German, and in this guise the opera was produced at Leipsic in December, 1826. Paris heard this German version with indifference in 1830, but a French adaptation brought out at the Theatre Lyrique in 1857 met with success. The work was revived at London in 1860, in Italian and with recitatives by Sir Julius Benedict and other interpolations. The original English version was the first to be heard in this country.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4-4 time; like the overtures to "Der Freischütz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former programme) does excellent service as a popular description of this brilliant composition:

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfín forms flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalméau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incidents, in thus bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro*, first introduced by the clarinet and then taken from the final *stretto* of Reiza's grand scene, "Ocean; thou mighty monster."

2. a. Senerade { From "Rustice Wedding" } Goldmark
 b. In the Garden { Symphony }

"The Rustic Wedding" symphony, first produced in 1876, was not long in finding its way to America. For on January 17, 1877, Leopold Damrosch brought it out for the first time in this country at the third concert of the Philharmonic Society of New York. The following is a description of the two movements played at this concert:

"Serenade." (*Allegro moderato scherzando*, D major, 2-2 time.)—The movement opens with a subject announced by the wood-wind, and continued by the strings. A new theme in A major is brought forward by two oboes playing in thirds. The second sentence of this is continued by the violins, and later worked over in the strings against the oboes, and the subject itself eventually is brought back (in F major) in the latter instruments. A *diminuendo*, followed by a general pause, leads into a re-hearing of the second theme, now in the clarinets and in D major. With material of the first subject the movement closes *pianissimo*.

"In the Garden." (*Andante*, G minor, 4-4 time). A clarinet begins—in the second measure—a dreamy melody. The violins take it up. After a pause the key changes to G flat major, and material, suggestive of a love duet, is sung by the violins and violoncellos, a triplet figure accompanying it in the other strings. This section is developed at considerable length, and, having been worked up to a climax, is succeeded by a return to the tranquil melody of the opening theme. In a short *coda* the oboe breathes a final suggestion of this subject.

3. "Danse Macabre" Saint-Saens

Violin Obligato—LOUIS PERSINGER

The "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence." Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockerow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

4. Octette Beethoven

For two Oboes, two Clarinets, two Bassoons, two French Horns

Messrs. ADDIMANDO, LOMBARDI, RANDALL, HAZLETT, BELL,
 LA HAYE, HORNIG, and BENNETT

This unfamiliar composition of Beethoven's dates from what is commonly spoken of as his "first period," being named as one of the products of the years 1791-92. In his Thematic Catalog Nottebohn says: "To

judge from the condition of the manuscript the work must have been composed very early and while Beethoven was still in Bonn." It was in the beginning of November, 1792, that Beethoven left Bonn for Vienna to pursue his studies with Haydn, and it was in connection with this event that the Count Waldstein wrote the following oft-quoted lines in the album which contains the farewells of the young composer's friends: "Dear Beethoven, you are travelling to Vienna in fulfillment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the death of her favorite. With the inexhaustible Haydn she found a refuge but no occupation, and is now waiting to leave him and join herself to some one else. Labour assiduously, and receive Mozart's spirit from the hands of Haydn. Your true friend, Waldstein. Bonn, October 20, 1792." Beethoven then was less than twenty-two years of age.

"The Rondino—in E flat major, *Andante* and 2-4 time—may be described briefly as a short movement in sustained style, of which the principal theme is the melody heard at the outset in the solo horn. The score was not published until after the master's death, having been issued at Vienna in 1829 by Diabelli & Co.—the head of which firm at that time was Anton Diabelli, the composer (1781–1858). It was on the theme of one of Diabelli's waltzes, it will be remembered that Beethoven wrote his thirty-three variations for pianoforte, opus 20.

5. "Sylvine," from Suite "La Farandole".....Dubois

For String Orchestra

Francis Clement Dubois was born at Rosnay, France. He studied at the Paris Conservatoire in 1853, took the *Grand Prix de Rome* in 1861, becoming Professor and Director of the Conservatoire and a member of the Academie. Dubois is both prolific and versatile. Included in his repertoire are oratorios, comic operas, orchestral suites, symphonic poems and many piano pieces and songs.

The Ballet La Farandole from which this suite was taken was written in 1883. The suite consists of five movements. The dancers in the Farandole are linked together in a long chain. The dance is very probably of Greek origin, and seems to be a direct descendant of the Crane's Dance, the invention of which was ascribed to Theseus, who instituted it to celebrate his escape from the Labyrinth. This dance is alluded to at the end of the hymn to Delos of Callimachus; it is still danced in Greece and the islands of the Agean, and may well have been introduced into the south of France from Marseilles. The Farandole consists of a long string of young men and women, sometimes as many as a hundred in number, holding one another by the hands, or by ribbons or handkerchiefs. The leader is always a bachelor, and he is preceded by one or more musicians playing the *galoubet* (a small wooden flute-à-beec) and the *tambourine*. With his left hand the leader holds the hand of his partner, in his right he waves a flag, handkerchief or ribbon, which serves as a signal for his followers. As the Farandole proceeds through the streets of the town the string of dancers is constantly recruited by fresh additions.

The orchestration is for large orchestra, including four trumpets, two piccolos, bells and five different peregussions. The old French tambourin plays an important part in the first, third and fifth movements. This instrument is a long narrow drum (which used to be played in Provence) beaten with a stick held in one hand while the other hand played on the galoubet, a pipe with only three holes.

6. Nutcracker Suite *Tschaikowsky*

I. Miniature Overture

- a. March
- b. Dance of the "Fée Dragée"
- c. Russian Dance
- II. { d. Arabian Dance
- e. Chinese Dance
- f. Dance of the "Mirlitons"

III. Dance of the Flowers

The fairy ballet "Casse-Noisette" (Nut-Cracker, in two acts—Tschai-kowsky's Op. 71) made its appearance in 1892; it was in fifteen numbers originally, the composer having subsequently arranged therefrom the suite now played (Op. 71-a).

The first number (in B flat major, *Allegro giusto* and 2-4 time) is, as its name implies, a little overture—a sort of "Sonatina" movement (i.e., a sonata-form minus the free-fantasia section) developed from the conventional two themes, the first being stated at the start (in B flat major), and the second—a more sustained melody, following shortly (in F major).

The second number consists of a group of "Characteristic dances"—(a) March, (b) Dance of the Bonbon Fairy, (c) Trepak-Russian Dance, (d) Arabian Dance, (e) Chinese Dance, and (f) Toy-Pipe Dance—whose titles are self-explanatory.

The third and last number—in D major, *Tempo di Valse* and 3-4 time—is one of Tschai-kowsky's most buoyant and attractive waltzes, bringing the suite to an agreeable and effective conclusion.

7. Spanish Caprice *Rimsky-Korsakow*

This caprice on Spanish themes, by the Russian composer Rimsky-Korsakow, had its first performance at Petrograd, October 31, 1887, the composer conducting. It is made up of five movements, which however, are played without pause.

I. "Alborada." This word has several meanings, all, however, connected with dawn or morning. In the sense employed by the composer it indicates a morning serenade.

II. Variations. There are five variations, the horns giving out the theme.

III. "Alborada." This is a repetition of the first number, but in a different key and with different orchestration.

IV. Scene and Gypsy Song. The "scene" is a succession of five *cadenzas* (drums, horns and trumpets); the second for solo violin, repeated by flute and clarinet; the third for flute over a roll on the tympani; the fourth for clarinet with a roll on the cymbals; the fifth for harp and triangle. After a harp *glissando* by the Gypsy song begins, and passes without pause into the final number (No. 5).

V. "Fandango of the Asturias." The fandango is an old dance, and is very wild and unrestrained in character. The "Asturias," a principality of Spain, was the "refuge of the aborigines," neither the Romans nor the Moors conquered it.

Toward the end of this number the "Alborada" is repeated as a *coda*.

DESCRIPTION OF INSTRUMENTS EXPOSED IN OCTETTE





Illustration by Courtesy
of Lyon & Healy

The Clarinet

THE clarinet is generally believed to have been invented in 1690 by Johann Christopher Denner, of Nuremberg, but it would be more correct to say that Denner modified another instrument, the chalumeau, which was common in the 17th century, and which was used by Gluck in the scoring of his earlier operas. Great improvements were made in the clarinet at the beginning of the 19th century, but a much wider field was opened up in 1843 by the application to the instrument of the system of keys, etc., which Boehm had invented for the flute. The clarinet was unused in the orchestra before the production of Rameau's "Acante et Céphise," in 1751, and it was not until the period of Mozart and Beethoven that its employment

became general. The clarinet is played with a single reed—a broad strip of cane attached by a clamp to a conical mouthpiece, flattened on one side to form a table for the reed. The latter is pressed against the lower lip of the performer and set in vibration by his breath. There are clarinets of various lengths, and therefore of various keys, but in the orchestra two generally are employed—clarinets in B flat and A, their compass extend-

ing from  to . There is also a bass clarinet.

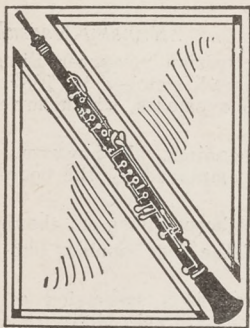
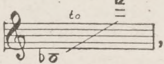


Illustration by Courtesy
of Lyon & Healy

The Oboe

THE oboe is a direct descendant of an old instrument which was known as shawm in England and schalmey in Germany. The word "oboe" is derived from the Italianized form of the French "hautbois"; *i. e.*, a high woodwind instrument, as distinguished from "bassoon" (bassoon), a low one. As an orchestral instrument the oboe came regularly into use about 200 years ago, the instrument at that time having been much coarser in tone, and, owing to the fact that it possessed only two keys, much more limited as to its technical possibilities than it is now. The oboe belongs to a group of wind instruments played with a double reed—two fine pieces of prepared cane placed one against the other and bound by means of silk to the end of a short

piece of metal tubing, called a "staple." The body of the instrument is made of cocus, ebonite or rosewood, and upon it there is fixed an elaborate system of keys whose fingering has resemblances to that of the flute.

The compass is , occasionally higher, but the extremely high notes are difficult to play and poor in quality.



*Illustration by Courtesy
of Lyon & Healy*

The Violin

A LINEAL descendant of the old viol, the violin first came into use in the 16th century, but it did not succeed in putting its parent out of existence until the 17th century had grown old. That the viols were effectually silenced by that time may be gathered from the following verse, which dates from 1670:

In former days we had the viol in
Ere the true instrument had come about,
But now we say, since this all ears doth win,
The violin hath put the viol out.



The instrument is made of some seventy pieces of wood, of which sixty are built permanently into the structure; the remainder—the bridge, tail piece, etc.—are movable fittings. The four strings of the violin, tuned in fifths, are made of catgut. While the sounds which sometimes are drawn from them by expert performers are indeed suggestive of the noises which are wafted into the night by Grimalkin, vocally enthusiastic, the catgut in violin strings has nothing to do with cats, but is a material made from the intestines of the sheep. The violin bow in its present form came into existence toward the end of the 18th century. It consists of a stick of Pernambuco wood, to which are fastened from 100 to 150 hairs taken from the tails of white horses.



*Illustration by Courtesy
of Lyon & Healy*

The Bassoon

THE bassoon is an important member of that family of wind instruments played with a double reed, of which the oboe is also a familiar representative. Descended from the mediaeval schalmey and pommers, the bassoon first made its appearance in the orchestra in 1659, and it has been a regular constituent of it since the time of Handel. Owing to its supposed resemblance to a bundle of sticks or fagots, the instrument was called by the Italians "fagotto" (German, "fagott"), and it still goes by that name. The total length of the bassoon is about eight feet, but being doubled back upon itself, the length is reduced to about four feet

—the whole consisting of five separate pieces. The compass of the instrument is extensive, the lowest note being ; the highest . Much has been written about the bassoon's qualities of musical humor, but it is also capable of expressive feeling, especially in the upper register. Two bassoons is the normal number in the orchestra, but three are not seldom used in modern music.



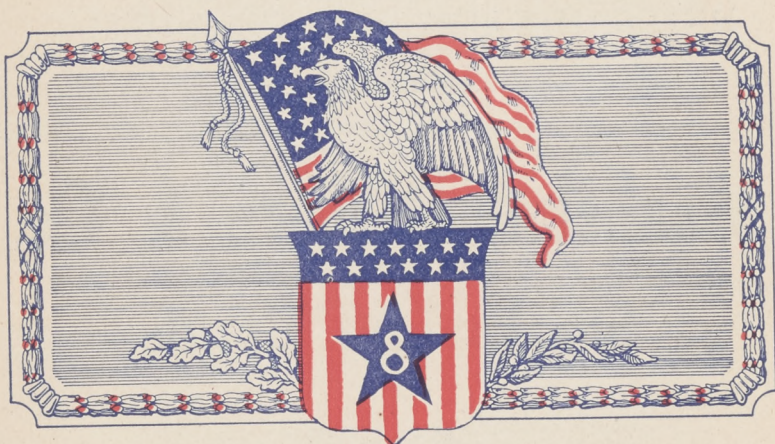
*Illustration by Courtesy
of Lyon & Healy*

The Horn

THE horn—it is often called the French horn—was an instrument which was used to give hunting signals before it was introduced to the orchestra, at the beginning of the 18th century. The early instruments gave only an imperfect scale; they consisted merely of a metal tube coiled around itself and capable of producing, as all such tubes are, only a certain number of notes by pressure of breath and of the lips. These notes—they are technically called the “harmonic series”—were added to in 1770 by the discovery that the gaps in the scale could partially be filled up by inserting the hand in the bell of the horn, and thus altering the pitch. The performer had at his disposal an instrument whose pitch depended upon the length of its tube. In order to play in different keys he was compelled to insert extra pieces of brass tubing—they were called “crooks”—and these, being of different lengths, put the horn into any key that was desired. A great revolution was made in 1820, when a system of valves was invented which not only permitted the performer to play in any key instantaneously without having to insert crooks, but which gave the horn a complete chromatic scale. Four horns generally are employed in the orchestra, but most of the earlier writers used only two.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— — —
Eighth Season

— — —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

ANNOUNCEMENT LAST "POP"

GIVEN BY THE COMPLETE

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATRE

Sunday Afternoon, March 23, 2:30 o'clock

— ❖ —
PROGRAMME

National Anthem

1. Overture, "Merry Wives of Windsor".....NICOLAI
2. "Water Colors"—Four Symphonic Sketches...U. MARCELLI
(First time in San Francisco)
3. Lyric Suite, Op. 54.....GRIEG
 - a. Shepherd Boy
 - b. Norwegian Rustic March
 - c. Nocturne
 - d. March of the Dwarfs
4. Love Dream.....LISZT

INTERMISSION

5.
 - a. EroticGRIEG
 - b. MinuettoBOCCHERINI
6. Toreadore and Andalous.....RUBINSTEIN
From "Ball Costumé"
7. Overture, "William Tell".....ROSSINI
(By request)

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1
and 2 to 5; and at Curran Theatre from 10:00 A. M. on Concerts days.

The San Francisco Symphony Orchestra

ALFRED HERTZ

CONDUCTOR

A. W. WIDENHAM

Secretary-Manager

Eighth Pair of Symphony Concerts

199th and 200th Concerts

Season 1918-1919

CURRAN THEATRE

Friday Afternoon, March 14, 3:00 o'clock

Sunday Afternoon, March 16, 2:30 o'clock

Soloist—LOUIS PERSINGER—Violinist

PROGRAMME

National Anthem

1. GOLDMARK.....Rustic Wedding Symphony
 - I. Wedding March. (Variations.) Moderato molto
 - II. Bridal Song. (Intermezzo.) Allegretto
 - III. Serenade. (Scherzo.) Allegretto moderato scherzando
 - IV. In the Garden. (Andante.)
 - V. Dance. (Finale.) Allegro molto

INTERMISSION

2. MOZART.....Concerto in E Flat Major, Op. 6
For Violin and Orchestra

Allegro moderato

Un poco adagio

Rondo

MR. PERSINGER

3. WEBER.....Overture, "The Freischütz"

SPECIAL NOTICE

The management again finds it necessary to call attention to the fact that the WEARING OF HATS in theatres is PROHIBITED BY LAW.

Ladies are kindly requested to comply with this law, thereby saving controversy with the police.

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds.....	2,336,411.92
Employees' Pension Fund.....	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN

PROGRAMME NOTE

:: By Felix Borowski

SYMPHONY NO. 1, E MAJOR, OP. 26 ("THE RUSTIC WEDDING")

Carl Goldmark
1830-1915

THIS symphony* was produced for the first time at the seventh concert of the Philharmonic Society, Vienna, March, 1876, under the direction of Hans Richter. There was enthusiastic applause at the conclusion of the symphony and Goldmark was called to the stage in order to acknowledge the acclamations of the house.

"The Rustic Wedding" symphony was not long in finding its way to America. For on January 17, 1877, Leopold Damrosch brought it out for the first time in this country at the third concert of the Philharmonic Society of New York.

I. Wedding March. (*Molto Moderato*, E flat major, 2-4 time.) This movement is not constructed in the form peculiar to the first movements of symphonies, but consists of a theme, twelve variations and a finale. The theme, 39 measures long, is set forth by the violoncellos and double basses.

Var. I. The theme appears in the first horn accompanied by the violoncellos and double basses *pizzicato*, and by the second and fourth horns. Later, two trumpets and woodwind instruments are added.

Var. II. (*Poco animato*.) The strings, imitatively employed, have the most important share in the unfolding of the variation. Only the clarinets and bassoons are used occasionally to reinforce the harmony.

Var. III. (*Allegro*.) The full orchestra is employed, the trombones, violoncellos, double basses and bassoons giving out a marked variation of the theme, over which the remainder of the orchestra play incisive chords on the unaccented beats of the measure.

Var. IV. (*Andante con moto quasi Allegretto*, B flat minor, 6-8 time.) The first violins begin the variation with an expressive melody which, for a few measures, is canonically imitated by the second violins. The scoring becomes cumulatively richer as the movement is unfolded, much use being made of the 16th-note figure first announced in the accompaniment by the violas.

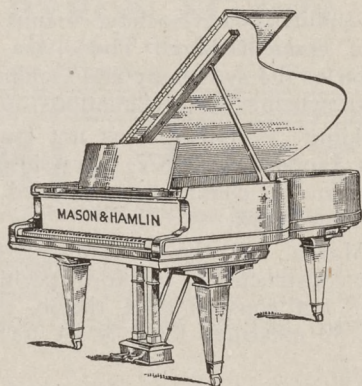
Var. V. (*Allegretto, with some spirit*, E flat major, 3-4 time.) The theme is given to the violoncellos, double-basses, bassoons, and horns, the first and third horns playing a counter subject, with a staccato figure working against it in the first and second violins. The violas are silent throughout the variation.

Var. VI. (*Allegro vivace*, 6-8 time.) A light, scherzo-like motive is tossed back and forth by the woodwind and strings alternately.

Var. VII. (*Allegretto pesante*, E flat minor, 3-4 time.) This variation is more fully scored than the previous one, and consists, for the most part, of an elaboration of the continuously moving figure in

* As will be seen, this work in reality is a symphony only in name. More strictly speaking, it is a suite.

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

quarter notes—the first and third in the measure being accented—with which it begins in the full orchestra (trombones excepted).

Var. VIII. (*Allegro scherzando*, E flat major, 2-4 time.) The theme is given out by the horns, a light figure moving against it in the woodwind and in the strings *pizzicato*. The bassoons, trumpets, trombones and kettledrums do not enter at all.

Var. IX. (*Allegretto quasi Andantino*, E flat minor, 3-8 time.) A melody in the oboe is imitated at the second measure by the second violins. The first violins take up this theme, and continue it to the end, the clarinet putting in a counter subject, as in a duet. The variation ends in E flat major.

Var. X. (*Molto vivace*, E flat major, 3-8 time.) The theme is suggested in the *pizzicato* of the strings, over which the first violins carry a rapid and continually moving figure in sixteenth notes.

Var. XI. (*Andante con moto*, E flat minor, 6-8 time.) A plaintive mood is made manifest in this variation, the rhythmical outline of which is based, for the most part, upon the figure with which its melody opens in the first violins. The variation ends softly in E flat major.

Var. XII. (*Moderato*, B major, 2-2 time.) The woodwind instruments open this variation, the oboes carrying the theme proper. A solo first violin, second violin and viola enter later.

Finale. (*Tempo des Thema*, E flat major, 2-4 time.) After two introductory measures in the trumpets the theme upon which the variations have been constructed is heard *ff* in the full orchestra. A long *diminuendo* is brought about by the gradual elimination of instrument after instrument until finally the violoncellos and double basses are left—as at the beginning of the movement—entirely to themselves.

II. Bridal Song. (*Allegretto*, B flat major, 3-4 time.) This movement is written as a rondo form. The clarinet announces the first phrase of the theme, the first violins continuing it. An episode is brought forward by the strings *piano*. The first theme returns scored as before. The second episode opens with a melody for the oboe in E flat major. The strings take it up. A sudden modulation (ascending scale in the flutes and clarinets; trill in violins) which leads into the final appearance of the opening subject, brings the movement to a close.

III. Serenade. (*Allegro moderato scherzando*, D major, 2-2 time.)

The movement opens with a subject announced by the woodwind, and continued by the strings. A new theme in A major is brought forward by two oboes playing in thirds. The second sentence of this is continued by the violins, and later worked over in different instruments. A suggestion of the opening subject is heard in the strings against the oboes and the subject itself eventually is brought back (in F major) in the latter instruments. A *diminuendo*, followed by a general pause, leads into a rehearing of the second theme, now in the clarinets and in D major. With the material of the first subject the movement closes *pianissimo*.

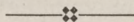
ANNOUNCEMENT

LAST PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, March 28, 3:00 o'clock

Sunday Afternoon, March 30, 2:30 o'clock



PROGRAMME

National Anthem

1. Symphony No. 3, "Eroica".....BEETHOVEN
(E Flat Major, Op. 55)
Allegro con brio
Marcia Funebre
Scherzo
Finale

INTERMISSION

2. "Le Chasseur Maudit".....CESAR FRANCK
(Symphonic Poem)
3. Overture to "Benvenuto Cellini".....BERLIOZ

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

PROGRAMME NOTES :: CONTINUED

IV. In the Garden. (*Andante*, G minor, 4-4 time.) A clarinet begins—in the second measure—a dreamy melody. The violins take it up. After a pause the key changes to G flat major, and material, suggestive of a love duet, is sung by the violins and violoncellos, a triplet figure accompanying it in the other strings. This section is developed at considerable length, and, having been worked up to a climax, is succeeded by a return to the tranquil melody of the opening theme. In a short coda the oboe breathes a final suggestion of this subject.

V. Dance. (*Allegro molto*, E flat major, 2-2 time.) After two introductory measures the subject begins in the second violins and is imitated, in fugal style, by the violas, violoncellos and basses, and first violins successively. This material, having been extensively worked over, a second theme (in B flat major) is heard in the strings *pianissimo*, a second section of it being played by the full orchestra. Development of both themes takes place, and the first one returns *#* in the full orchestra. *Andante*. The subject of the preceding movement is introduced, the first phrase of its melody being sung by a clarinet. The second theme of the dance is resumed (*Tempo Primo*) and is followed by a coda of considerable length built on the material of the opening subject.

STANISLAS BEM

Presents

FLORI GOUGH

The Wonderful Child 'Cellist

FAREWELL CELLO RECITAL

Tuesday Evening, March 18th, 1919

at 8:15 o'clock

Hotel St. Francis

Colonial Ballroom

PROGRAMME

- | | |
|--|----------------|
| 1. Sonata in A Major | L. Boccherini |
| 2. Concerto | Eduard Lalo |
| Allegro Maestoso | |
| Intermezzo | |
| 3. (a) Larghetto Lamentoso (First Time in San Francisco) | L. Godowsky |
| (b) Tarantelle | D. Popper |
| (c) Andante (First Time in San Francisco) | J. Hollmann |
| (d) Pappilon | D. Popper |
| 4. Variations Rococo | P. Tchaikowsky |

GEORGE STEWART McMANUS at the Piano

THE CONGO

A Cycle of Song for Baritone

Poem by Vachel Lindsay Music by Arthur Bergh

Price, \$1.15, postage extra.

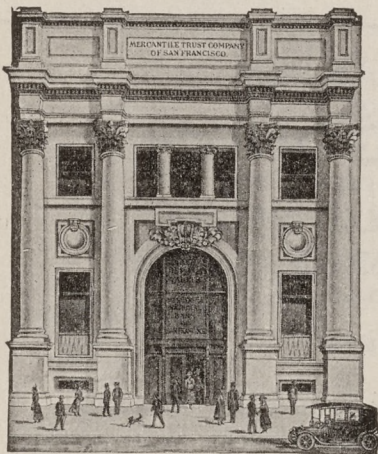
Not so much a song cycle as three graphic and picturesque musical scenes, in which a virile baritone voice will find play for humorous, dramatic, and weird expression. The poem is startling, original, united to music of striking power, in which negro tunes are thematically employed with modern resourcefulness. The result is a bizarre but sympathetic interpretation of racial traits of unique interest in American life and art.

"In many ways it is the most admirable cycle that has been done in our country in many a day. Mr. Bergh has melody, he is harmonically sensitive and his workmanship is flawless."—A Walter Kramer in "Musical America."

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

::

PROGRAMME NOTE

::

LOUIS PERSINGER

IN Louis Persinger, who will be the soloist at the next pair of symphony concerts, March 14th and 16th, is embodied one of the most satisfying combinations of artist, virtuoso and musician to be found on the concert stage at the present time. Gifted with a rare and lofty instinct for beauty and artistic values and equipped with a technical mastery of his instrument which permits him to forget the material and to concern himself only with the interpretative side of his art, Persinger's performances are imbued with a vital warmth and sincere appeal which never fail to convince.

Born in Rochester, Ill., February 11, 1888, he was taken abroad as a small boy, and after years of serious study and artistic experience in Leipzig, Brussels, Paris, Berlin, etc., he became known as one of the most promising among the younger generation of violin virtuosi. After brilliantly successful appearances in London, Vienna, Copenhagen, Brussels, Berlin and many other European centers of musical culture he was engaged for an extensive American tour, playing with the New York Philharmonic, Philadelphia Orchestra, Cincinnati Orchestra, Minneapolis Symphony Orchestra, San Francisco Symphony Orchestra, etc., and in recitals in all the larger cities.

In 1915 Persinger was again brought across the Atlantic, this time to become concert master and assistant conductor of the San Francisco Symphony Orchestra. This is his fourth season in that capacity and his third as director of the Chamber Music Society of San Francisco.

In former seasons Persinger has been heard with the San Francisco Symphony Orchestra in concertos of Beethoven, Brahms, Mendelssohn, Lalo, Wieniawski and Bruch. For this appearance his offering will be the lovely Mozart concerto in E flat, a work of crystalline beauty and infinite charm, with which he has achieved some of his greatest European and American successes.

PROGRAMME NOTE : By Hubbard William Harris

CONCERTO FOR VIOLIN, NO. 6, E FLAT

Wolfgang Amadeus Mozart
1757-1791

AMONG Mozart's works are six concertos for the violin, of which the first five were written at Salzburg in 1775, and the last (the one presented herewith) in 1776—before he had completed his twentieth year. The score of this melodious composition—which, by the way, is now brought forward for the first time at these concerts—embraces the orthodox three movements, as follows: (1) A brilliant sonata-form—in E flat major, *Allegro moderato* and 2-2 time—developed from the customary two themes, both of which will be heard in the ritornello which precedes the entrance of the solo instrument; the first being stated at the outset by the full orchestra, and the second—of a more lyric cut, appearing a little further on in the strings, with an answer from the woodwinds. Passing through the usual exposition, free-fantasia and recapitulation this movement comes finally to an expressive *pianissimo* conclusion. (2) A short, romanza-like slow movement—in B flat major, *Un poco adagio* and 3-4 time—consisting of a long-spun, rhapsodical melody for the solo violin, lightly accompanied by the other strings. (3) A sparkling rondo—in E flat major, *Allegretto* and 2-4 time—of which the principal theme is the vivacious melody given out at the commencement by the solo instrument, to be worked up forthwith in alternation with sundry contrasting materials—the whole coming at last to a spirited climax.



PROGRAMME NOTE :: By Felix Borowski

OVERTURE TO "THE FREISCHÜTZ"

Carl Maria von Weber
1786-1826

"THE FREISCHÜTZ," Weber's eighth opera, was begun in July, 1817, but it was not until 1820 that the work came to its conclusion, the overture having been written last. "The overture to 'The Freischütz' finished, and with it the whole opera. Praise be to God and to Him alone the glory," wrote Weber in his diary, May 13, 1820.

The story of the work had attracted the attention of the German master long before the composition of his music to it became an actuality. As early as 1810 Weber had read and had been fascinated

by the legend of the hunter, whose bullets winged an unerring flight through the magic influence of Satan's power. Fired with enthusiasm for the story Weber enlisted the aid of his friend Alexander von Dusch in its arrangement as an opera text. Several scenes were written, but other labors intervened, and the project was allowed to fall through.

In 1817, when Weber was concert master at Dresden, the notion of composing "The Freischütz" again occurred to him, and he found a collaborator in Friedrich Kind, a poet and dramatist, who, having been an advocate in Leipzig, had become more attracted to literature than to law and had moved to Dresden, there to earn a living by his pen.

Weber's son described Kind as "a small person with a great opinion of himself and a harsh voice." He had differences with the composer concerning alterations in the text and situations of the opera, and Weber eventually bought the text from his collaborator for thirty ducats.

Almost a year before the completion of "The Freischütz, Count Brühl, the intendant of the Berlin Court theatres, had secured the opera for the new theatre which was being erected by the architect, Schinkel, on the site of the previous house, destroyed by fire in 1817. This building was to have been finished in 1820, but it was not ready until the year following.

On June 18, 1821, "The Freischütz" came to its first production. The work was received with tumultuous enthusiasm. Weber conducted, and Julius Benedict, his pupil, who was present, testified to the frenzied rapture of the listeners at the conclusion of the overture. Weber bowed repeatedly in response to the storm of approbation, and he endeavored to proceed to the opening scene of the opera. The audience was not to be denied the repetition which it craved, and "at last, though reluctantly," said Benedict, "Weber yielded, and a second performance of the whole overture, if possible even better than the first, enhanced the impression."

Nor did the enthusiasm end there. "Fourteen out of seventeen numbers were stormily applauded," Weber wrote in his diary. At the close the composer was called before the curtain, wreaths and complimentary verses flying in his direction. Some of the latter offerings contained, in addition to eulogies of Weber, spiteful references to Spontini, the Royal musical composer and director at Berlin, who was at that time a much hated individual by reason of his conceit and despotic temper.

A second performance of "The Freischütz" took place June 20th, a third on the 22nd. By the beginning of the following year the opera

had found its way to the theatres of foreign lands. It was given at Vienna February 10, 1822; an English version (The Freischütz, or the Seventh Bullet") came to a hearing in London in 1824,* and an absurdly garbled production, entitled "Robin des Bois," was given at Paris in 1824. In America the first performance of "The Freischütz" took place March 2, 1825, in English, at New York. The first production of the opera in Chicago was in 1865.

Before proceeding to an analytical description of the overture it should be remarked that this introduction to "The Freischütz" was given to the public before the production of the opera itself. The first performance took place at a concert at Copenhagen, October 8, 1820, the overture having been conducted by Weber, who was making a tour through the towns of northern Germany and Denmark. On the last day of the same month another performance took place at Brunswick, and a third at Dresden, at a concert given by Barmann, the clarinetist, December 18, 1820.

The overture begins with a slow section (*Adagio*, C major, 4-4 time). After nine introductory measures there is heard a melody for the horns with a tranquil accompaniment in the strings. The last twelve measures of this part, where, at the close of the passage for the horns, the strings play a sinister *tremolo* are associated with the demon, Samiel. A similar passage appears in the second act of the opera, where Caspar invokes the demon in the scene of the Wolf's Glen; and in the last act, upon the appearance of Samiel to the villainous huntsman, Caspar, who has been mortally wounded by the magic bullet.

The main movement of the overture opens with an agitated theme (*Molto vivace*, C minor, 2-2 time). After a *crescendo* in the strings an energetic passage is brought forward *ff* by the full orchestra. The subject-matter of this is drawn from the scene in the Wolf's Glen. The second subject is divided into two parts. Over a *tremolo* in the strings the clarinet intones a theme. The second section (melody in the violins and clarinet, with syncopated accompaniment) is drawn from Agathe's great aria, "Leise, leise." There now ensues the usual Development and Recapitulation, the latter not presenting the second subject until the coda is reached. Practically the whole of this coda is drawn from the finale of the opera, where, however, a vocal ensemble is added to the orchestral material.

* The opera became so popular in London that nine different theatres were performing it at the same time.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Judson, Mrs. Chas. C.
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenlime, Berthold	Kahn, Frederick
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenlime, D. J. (*)	Kaufmann, Wm.
Ames, Mrs. F.	Davenport, Sallie	Guggenlime, Mrs. L.	Kennedy, Robert A.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	King, Homer S.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kingsbury, K. R.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kirkwood, Mrs. R. C.
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Kittle, Mrs. H. DeWitt
Armsby, Mrs. J. K.	de Echeguren, A.	Hale, R. B.	Knight, Mrs. E. J.
Armsby, J. K.	DeForest, A. T.	Hale, P. C.	Kohn, Mrs. Geo. A.
Arnstein, L.	de Guinee, Chas., Jr.	Hall, Frederick W.	Koshland, Max
Babcock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koshland, Mrs. M. S.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Koster, Fred'k. J.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lathrop, Mrs. C. G.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Lavenson, A. S.
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Law, Dr. Hartland
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawson, John
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lawton, Mrs. G. T. (*)
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lengfeld, Mrs. A. L.
Bellvue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Lent, Mrs. Eugene
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levi, Mrs. Herman
Beyard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, J. B.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, L. O.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Levison, R. J.
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Mrs. Isaac
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebes, Leon
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Liebhmann, Maurice
Borel, Antoine, Jr.	Elkins, Felton B.	Hellman, H. G.	Lillenthal, Mrs. B.
Burn, Mr. Wm. B.	Eloesser, A.	Hellman, Isaias W.	Lillenthal, Jesse W.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Lillenthal, Mrs. S.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Linnard, D. M.
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Lisser, Louis
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lowe, Mrs. Barbara
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Lowe, Benard
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herzstein, Dr. M.	Luce, G. W.
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Mack, Mrs. A.
Britton, John A.	Figenbaum, Julius	Hill, Mrs. H. L., Sr.	Mack, H. L.
Brobeck, W. I.	Fischer, Mr. & Mrs. E. G.	Hill, Harry	Maillard, Miss L. M.
Bromfield, Mrs. D. G.	Fitzhugh, Wm. M.	Hind, Geo. U.	Mangels, Miss A.
Brooke, Mrs. John F.	Fleishacker, Mrs. A.	Holmes, Howard C.	Manheim, H. S.
Brown, Arthur M.	Fleishacker, H.	Holton, L. V.	Marcus, G.
Buchanan, Mrs. A. N.	Fleishacker, M.	Hood, Wm.	Martin, Mrs. E.
Buck, Mrs. John A.	Flood, Mrs. J. L.	Hooker, C. Osgood	Martin, Joseph
Burgess, R. N.	Franklin, Dr. W. S.	Hooker, Mrs. K. P.	Martin, Walter S.
Burnett, Mrs. W. S.	Fries, Wm.	Hooper, John A.	Matson, Mrs. Wm.
Byrne, James W.	Gartenlaub, Mrs. A.	Hopkins, E. W.	McBean, P. McG.
Cahn, Mayer I.	Gerstle, Mrs. Hannah	Hopkins, Georgina C.	McCreary, Mrs. F. C.
Cameron, Geo. T.	Gerstle, Mark L.	Hopkins, Timothy	McDade, Mrs. J. J.
Cartan, Henry	Gerstle, Wm. L.	Horst, E. Clemens	McGregor, John A.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McKee, John D.
Chanslor, J. A.	Giannini, A. P.	Hovey, Chester L.	McLaughlin, Mrs. A.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McNear, Geo. W.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	McNear, S. B.
Clarke, Mrs. C. W.	Goodrich, Mrs. C. S.	Hueter, Mrs. E. L.	Meyer, Geo. H. C.
Clement School, The Ada	Goodrich, C. S.	Hueter, O. M.	Meyer, Mrs. H. I. E.
Coffey, Dr. & Mrs. W. B.	Graham, Mrs. Jas. H.	Humburg, J. F.	Meyer, J. H.
Coffin, Mrs. Jas.	Grant, Joseph D.	Huntington, Marian	Meyer, Viola S.
Coleman, Miss Janet	Graves, Mrs. Walker C.	Hyman, Joseph	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss P. H.	Green, Chas. E.	Irwin, Mrs. Fannie M.	Michels, L.
Coleman, S. Waldo	Greenbaum, Mrs. M.	Isenberg, Mrs. V.	Miller, C. O. G.
Comyn, W. Leslie	Greene, Mrs. Louis C.	Jackling, D. C.	Moffitt, Dr. H. C.
Cook, C. W.	Greenebaum, Emil	Jacobi, J. J.	Moffitt, J. K.
Cooper, Geo. D.	Gregg, Wellington, Jr.	Jacoby, P. I.	Monteagle, Mr. & Mrs. L. F.
Cowell, Mrs. E. V.	Gregory, Mr. & Mrs. Warren	Johnson, Mrs. Ada	Moore, Mrs. A. A., Jr.
Cox, E. H.	Griffin, Frank W.	Johnson, C. R.	Moore, C. C.
Crocker, Chas. H.	Griffith, Miss A. S.	Johnson, S. O.	Moore, Mrs. R. S.
Crocker, Chas. T.	Griffith, Mrs. Edwin L.	Johnson, Wm. Pierce	Morrison, A. F.

Subscribers to the Guarantee Fund

Morse, L. L.
Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neillson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.

Rosenbaum, Mrs. S. D.
Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon

Sloss, Mrs. Louis
Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Strassberger, I.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagard
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicken, G. F.
Volkman, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A., Jr.

Welch, Mrs. B. L.
Wheeler, Mrs. C. S.
Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfungst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Ecacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

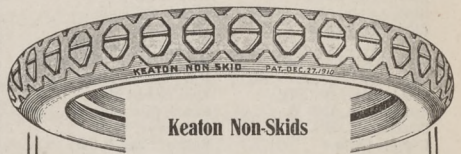
Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE

150 25th Avenue

Phone: Pacific 2579

PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ, - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Purt
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb
M. Alder

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruiini
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
I. Maganini
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik
V. Schippiliti

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARPS

K. Attl
Barbara Merkeley

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Player Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction. It is a "reproducing" piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—the air chamber is filled electrically) according to your own ideas of expression. Then again the Duo-Art may be played in the usual manner from the keyboard.

¶ The Duo-Art is the piano which created a sensation at the concerts of the San Francisco Symphony Orchestra Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (the Stroud in Upright only). We are sole representatives for the Duo-Art Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear it. The Duo-Art Department is on the Eighth Floor. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

Sherman,  Clay & Co.

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

Dealers in Steinway and other Pianos, Pianola and Duo-Art Pianos, Victrolas and Records, Player Music, Musical Instruments, Sheet Music.

UNIVERSITY OF CALIFORNIA
MUSIC AND DRAMA COMMITTEE



Three Concerts

by the

SAN FRANCISCO
SYMPHONY ORCHESTRA

ALFRED HERTZ, *Conductor*

SECOND CONCERT

HARMON GYMNASIUM, BERKELEY

Thursday, March 20, 1919

Programme for Second Concert

National Anthem

1. Overture, "Sakuntala" *Goldmark*
2. Trio in "C," for two Oboes and English Horn *Beethoven*
3. Andante Cantabile *Tschaikowsky*
(From String Quartet, Opus 11)
4. Hungarian Rhapsody No. 1 *Liszt*

INTERMISSION

5. Prelude to "The Afternoon of a Faun" *Debussy*
6. Ballet Music from "Le Cid" *Massenet*
 - a. Castillane
 - b. Andalouse
 - c. Aragonaise
 - d. Aubade
 - e. Catalane
 - f. Madrilène
 - g. Navarraise
7. a. Air for the G String *Bach-Wilhelmj*
Violin Obligato, Mr. PERSINGER
- b. Serenade *Saint-Saëns*
Viola Obligato, Mr. ROVINSKY
English Horn Obligato, Mr. PLEMERIK
- c. Hornpipe *Wallace Sabin*
8. Overture, "Mignon" *Thomas*

1. Overture, "Sakuntala"Goldmark

"Sakuntala," the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great King Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows which closes with the union (according to Grundlharveri, the marriage) of both.

The king leaves Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river. When she is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her and takes her to herself.

The ring is then found by some fishermen, and brought back to the king. On seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who disappeared, leave him no more.

On a warlike campaign against some evil demons, whom he vanquished, he finds Sakuntala again, and now there is no end to their happiness.

The foregoing preface is printed in the score and tells the "story" of the overture. It is taken from Kalidassa's Indian drama, "Sakuntala." Goldmark (born in Hungary, May 18, 1830), the son of a Jewish cantor, composer of several operas and symphonies, made his first great musical success in 1865 when his overture "Sakuntala" was performed in Vienna at a Philharmonic concert. It has frequently been played in America. It is richly scored, and besides the usual instruments, the English horn is used and the harp is extensively employed. Hauslick speaks of the "wealth of orchestral coloring" in this work.

The overture opens (*Andante assai*, F major, 3-4 time) with mysterious sustained chords softly played by low strings and wind, evidently intended to depict the "penitential grove" with its solemn visaged Indian priests. Presently a haunting melody steals in, intoned by clarinets and 'cellos. Later the clangor of trumpets announces the entry of the king into the sacred precincts and then is heard a most exquisite melody (*Andante assai*, E major, 9-8 time), describing the love-scene between the king and Sakuntala.

The rest of the story is similarly delineated, and the final triumphal reunion of the lovers is pictured by a powerful climax.

2. Trio in "C," for two Oboes and English HornBeethoven

This trio was first played in a symphony concert at a Beethoven Festival, which Mr. Walter Damrosch gave several years ago. Mr. C. Addimando, who now plays first oboe in the San Francisco Symphony Orchestra, was playing first oboe at the time, while Mr. Labate, now with the Minneapolis Orchestra, played second oboe, and Mr. Tabuteau, first oboeist of the Exposition Orchestra last year, played English horn. It may be interesting to know what Mr. H. E. Kriehbiel, Dean of the New York Musical Critics, said in the *New York Tribune* at the time:

"The two movements from the Trio in C for two oboes and an English horn, Op. 87, the most unfamiliar number on the list, was played by Messrs. Addimando, Labate and Tabuteau with such exquisite perfection that it marked the climax of the afternoon's delights, notwithstanding that there was scarcely a moment from the beginning to the end of the entertainment in which the hearts of the audience were not warmed."

3. Andante Cantabile *Tschaikowsky* (From String Quartet, Opus 11)

The string quartet from which this slow movement is drawn was published as the first of the composer's efforts in this form; but a previous quartet, of which only the opening movement still remains (and in manuscript), was written in 1865. The quartet in D was a product of the year 1871, and necessity rather than inclination was the cause of its creation. Tschaikowsky was at this time instructor in harmony and history of music in the Conservatory of Moscow. The institution was new, its financial resources modest to the point of meagreness, and the salaries of the teachers were estimated on a basis not in any way connected with the worth of their endeavors. Tschaikowsky received fifty roubles (\$37.50) per month. Upon this sum it was difficult enough to live, but, as in 1871 Peter Iljitsch was seized with a yearning for foreign travel, and something had to be done to raise the money it would cost. Nicholas Rubinstein suggested a benefit concert to be comprised of Tschaikowsky's compositions, an idea which the composer accepted with alacrity. As an orchestra was not to be thought of and a large work of some kind was necessary to the enterprise, Tschaikowsky determined on the composition of a string quartet. Kashkin tells us that the Russian master knew very little about chamber music at this period of his life. "Even the character of this music," says the critic, "he appreciated with difficulty. The mere quality and timbre of the string quartet provoked in him nothing but weariness in these days, and he could scarcely endure Beethoven's later quartets. He confessed to me once that he could hardly keep awake in his seat through a performance of Beethoven's great quartet in A minor."

Nevertheless Tschaikowsky worked with increasing zest upon his string quartet, the composition of which occupied the whole of February.

The slow movement has a curious history. A plasterer was at work on the outside of the house in which the Russian master lived, and on several successive mornings Tschaikowsky heard the man singing a melody, the plaintive charm of which so haunted him that he sought out the plasterer and asked him to sing the words. This folksong, which Tschaikowsky incorporated into the *Andante* of the quartet, is to be found in Rimsky-Korsakow's collection of national Russian songs.

It remains only to record the success of Tschaikowsky's artistic enterprise. The concert was well attended and the financial receipts were such as to warrant the making of the foreign tour.

4. Hungarian Rhapsody No. 1 *Liszt*

Among the multitude of Liszt's compositions are fifteen "Rhapsodies Hongroises"—all written originally for pianoforte solo. Several of these elaborate pieces have been scored for orchestra, however—most of them being transposed to other keys and numbered differently than their originals.

It has been pointed out that Liszt's book on "Les Bohémiens et de leur Musique en Hongrie" furnishes profitable information concerning the nature of the musical performances of the Hungarian gypsies. "Failing this," says the writer, "it should be borne in mind that it (meaning the Hungarian rhapsody) is in general to be regarded as representing a highly idealized picture of such a performance. It consists of an introductory slow movement (*Lassan*), followed by a succession of quick movements (*Friskas*). Among the principal characteristics of Hungarian gypsy music may be enumerated the frequent employment of a strongly marked rhythm, *alla zoppa*, i.e., phases of three notes, of which the first and third are half the value of the second; a system of modulation at variance with all existing principles; the use of intervals (especially augmented seconds and augmented fourths) not in use in European harmony; and luxuriant floriture, eminently Oriental."

Writing of the music of his people, one George Liechtenster, a native Hungarian, has said: "Perhaps there is no nation whose character is so vividly represented in their songs as that of the Magyar. The Hungarian proverb, 'Mourning, the Magyar rejoices,' is the thread which runs through all his songs. *Adagio* and *allegro con fuoco* are continually changing places, like sorrow and joy in life. The imagination of the Hungarian gypsy changes the songs into dances, and the dances into songs; for the Magyar often dances to his lays."

INTERMISSION

5. Prelude to "The Afternoon of a Faun" Debussy

The artistic aims and achievements, writes Felix Borowski, of Stéphané Mallarmé had so much in common with those of Debussy, that in advancing the principles which actuated the author of "L'Après-Midi d'un Faune" in the creation of his work, much of the standpoint of Debussy will be understood as well. Mallarmé—he was born in 1842 and died in 1898—was a symbolistic poet. There was nothing of adventure or excitement in his life beyond such excitement as could be found in a professorship of English at the Lycee Fontanes in Paris. His was an existence—as Edmund Gosse wrote—"spent in a Buddhistic calm, in meditation." Nevertheless, Mallarmé was a figure of influence in the young school of French literature. On Tuesdays there was at his flat in the Rue de Rome many a gathering of disciples. One can imagine that Debussy was not seldom there. Arthur Symonds, who sympathized with Mallarmé's ideals, described the poet's home as "a house in which art, literature, was the very atmosphere; and the master of the house, in his just a little solemn simplicity, a priest." "The Afternoon of a Faun," which appeared in 1876, was the starting point of Mallarmé's later ideas in regard to poetic style. It appeared with curious illustrations by Edward Manet and caused much speculation and some derision among the literary lights of France. One can not do better than return to Mr. Gosse for an explanation of the poet's aims—an explanation which reflects with remarkable accuracy the aims of Claude Debussy. "Translated into common language, then, the main design of M. Mallarmé and his friends seems to be to refresh the languid current of French style. They hold that art is not a stable nor a definite thing, and that success for the future must be along paths not easily traversed in the immediate past.... They make infinite experiments, they feel their way." Mr. Gosse then shows that the poet rejected the old worn phrases in favor of the odd, exotic and archaic terms. He aimed to "use words in such harmonious combinations as will suggest to the reader a mood or condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." In later life the obscurity of Mallarmé's style became more and more pronounced until even his disciples were reduced to desperation in their efforts to put meaning behind his words. There is much that is obscure in the language of "L'Après-Midi d'un Faune," but the substance of the poet's mood and meaning is thus summed up by Mr. Gosse:

".... A faun—a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He can not tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced

back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious start of wine, that he may peruse the dubious ecstacy into the more hopeful boskages of sleep...."

Debussy's Prelude was composed in 1892, and was brought out at a concert of the Société Nationale, December 23, 1894, in Paris. The work is scored for three flutes, two oboes, two clarinets, four horns, two harps, and strings.

6. Ballet Music from "Le Cid" *Massenet*

- a. Castillane
- b. Andalouse
- c. Aragonaise
- d. Aubade
- e. Catalane
- f. Madrilène
- g. Navarraise

Jules Frederick Emile Massenet was educated at the Conservatoire, where he distinguished himself as a pianist, and in 1878 became professor of advanced composition at that institution. In 1876 he had been decorated with the medal of the Legion of Honor, and two years later became the youngest member of the Académie des Beaux Arts. He was but thirty-six years of age, and for the vacancy, to which he was selected, Saint-Saëns had been considered the logical choice. In 1888 he was made an officer of the Legion of Honor.

"Le Cid" is an opera in four acts and ten tableaux, the scene of which is laid in Seville during the tenth century. It was first produced in the Grand Opera House in Paris, November 30, 1885. The libretto is based on the romance of Rodrigue, "The Cid," and Chimène, whose father he was forced to kill in a duel. Chimène demands vengeance from King Ferdinand IV, who promises her the head of "The Cid" upon the conclusion of the Moorish campaign, in which they are depending on Rodrigue for victory. Upon his return from a successful war, Chimène renounces her opportunity for vengeance and finds that she reciprocates the love entertained for her by the romantic warrior.

The ballet music from the opera is represented on today's programme by the following movements: Castillane, Andalouse, Aragonaise, Aubade, Catalane, Madrilène and Navarraise.

7. a. Air for the G String *Bach-Wilhelmj*

This beautiful selection has its proper place as the second movement of Bach's third orchestral suite (or "overture"—as such works were styled in his day), which is supposed to have been written during the period of his residence at Leipzig. It is the most familiar, doubtless—as well as the most universally admired of all of the great master's orchestral compositions, being the original of the celebrated "Air for the G String"—the latter being a transcription for violin with pianoforte accompaniment (by August Wilhelmj), in which the movement is transposed to C major and the noble melody given to the sonorous low string of the solo instrument.

In its original form the movement (in D major, Lento and 4-4 time) is scored for the strings only, the melody being carried by the violins—but not on the G string.

b. Serenade *Saint-Saëns*

The somewhat Italian melody which Saint-Saëns uses in this charming piece is given first to the English horn with the accompaniment of the strings. This is followed by a graceful little coda played by the muted first violins. It is then taken up by the solo viola accompanied by the harp. The violins and violas now join in the melody, and the little coda, this time played by the harp, finishes the Serenade.

c. Hornpipe *Wallace Sabin*

Wallace Arthur Sabin, organist, composer, conductor, teacher, was born at Culworth, Northamptonshire, England; educated at Chardstock College and Magdalen College, Brackley; studied organ and piano with Dr. M. J. Monk; continued studies under Dr. T. W. Dodds, Queen's College, Oxford; graduated Royal College of Organists 1888, Fellow 1890; accepted appointment as organist at age of 13; was organist and choir-master St. Luke's Church, San Francisco, 1894, Temple Emanuel 1895, First Church of Christ Scientist since 1906; represented California as recitalist at St. Louis Exposition, 1904; official organist and chorus conductor, P. P. I. E., San Francisco, 1915; conductor Loring Club. Notable among his compositions are "St. Patrick at Tara" and "The Twilight of the Kings," written for the Bohemian Club, San Francisco.

The "Horn Pipe" is an ancient dance in common time, the name being taken from a rude instrument mentioned by Chaucer, probably made from the horn of an animal, though some authorities think it was originally "cornpipe" made from a pipe of straw as mentioned by Shakespeare in "When Sheperds pipe on oaten straws." The horn pipe was usually danced by country folk and sailors.

Handel's Seventh Piano Concerto ends with the horn pipe. Bach used it in his Seventh French Suite.

The "Horn Pipe" played today is one of the numbers from the incidental music to the Bohemian Club Forest Play, "The Twilight of the kings." It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, harp, percussion and strings.

8. Overture, "Mignon" *Thomas*

"Mignon," by Ambroise Thomas, a French composer, is an opera based upon Goethe's "Wilhelm Meister." The overture is full of the grace and delicacy for which Thomas' music is celebrated and contains the principal themes of the opera, notably Mignon's aria, "Knowest Thou the Land," and Filiana's dashing "Polonaise."

PROGRAMME FOR THE THIRD CONCERT, MARCH 27, 1919

National Anthem

1. Overture, "Benvenuto Cellini" *Berlioz*
2. Allegretto from Seventh Symphony *Beethoven*
3. L'Arlesienne, Suite No. 1 *Bizet*
 Prelude
 Minuette
 Adagietto
 Carillon
4. a. Irish Tune from County Derry *Grainger*
 b. Molly on the Shore, from "British Folk Music Settings" *Grainger*

INTERMISSION

5. Mother Goose Suite (five children's pieces) *Ravel*
 "Pavane of the Sleeping Beauty"
 "Hop o' My Thumb"
 "Laideronnette, Empress of the Pagodes"
 "Beauty and the Beast"
 "The Fairy Garden"
6. a. Valse Triste *Sibelius*
 b. Under the Linden Trees, from "Alsacien Scenes" *Massenet*
 Cello Obligato, Mr. BRITT
 Clarinet Obligato, Mr. RANDALL
 c. Trio of the Young Ishmaelites, from "The Infancy of Christ" *Berlioz*
 For two Flutes and Harp
 Messrs. PUYANS, NEWBAUER, and ATTL
- d. Serenade *Moszkowski*
7. The Preludes *Liszt*

ANNOUNCEMENTS

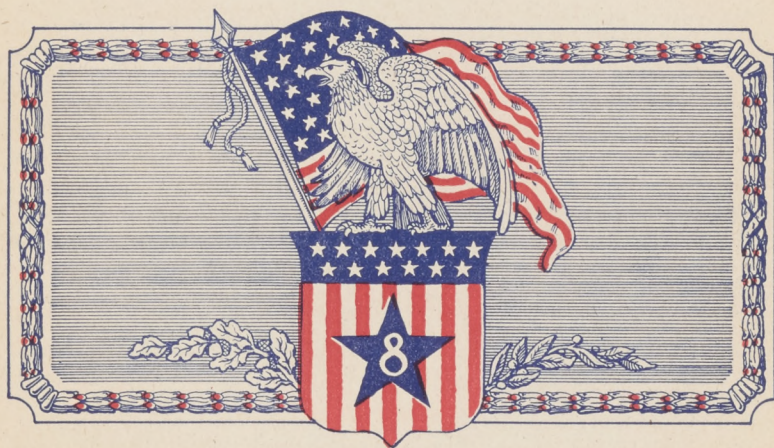
The Music and Drama Committee announces the Ninth Annual Good Friday Concert under the direction of the University Choragus, Mr. Paul Steindorff. Rossini's "Stabat Mater" will comprise the offering which is to be given the afternoon of Friday, April 18, 1919.

Reserved seats will sell for one dollar and fifty cents and one dollar; unreserved seats for fifty cents. Complete announcements will appear later.

A modern bill of four one-act plays will be presented by the English Club of the University as its annual spring production. "The Passport" by Edward Knoblauch, "Nettie" by George Ade, "The Bank Account" by Howard Brock, and "Suppressed Desires" by George Cram Cook and Susan Glaspell are the plays billed. Wednesday evening, March 26, 1919, is set for the performances at the Berkeley High School Auditorium. Tickets are on sale at Glessner, Morse and Geary, Tupper and Reed, and the Associated Students' Store for seventy-five and fifty cents.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— ❖ —
Eighth Season

— ❖ —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street
NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS
GRACE BROS & CO., Ltd.
144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

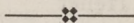
ANNOUNCEMENT

LAST PAIR OF SYMPHONY CONCERTS

CURRAN THEATRE

Friday Afternoon, March 28, 3:00 o'clock

Sunday Afternoon, March 30, 2:30 o'clock



PROGRAMME

National Anthem

1. Symphony No. 3, "Eroica".....BEETHOVEN
(E Flat Major, Op. 55)
Allegro con brio
Marcia Funebre
Scherzo
Finale

INTERMISSION

2. "Le Chasseur Maudit".....CESAR FRANCK
(Symphonic Poem)
3. Overture to "Benvenuto Cellini".....BERLIOZ

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theatre from 10:00 A. M. on days of Concerts.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Fifth and Last Popular Concert

203rd Concert

Season 1918-1919

CURRAN THEATRE

Sunday Afternoon, March 23, 2:30 o'clock

PROGRAMME

National Anthem

1. NICOLAI.....Overture, "Merry Wives of Windsor"
2. U. MARCELLI....."Water Colors"
(Four Symphonic Sketches)
 - (a) "Little Shepherdess' Love Dream"
 - (b) "Sunday Morning in the Village"
 - (c) "The Moonlight Night" (Idyl)
 - (d) "The Burning Arrow Dance"
3. GRIEG.....Lyric Suite, Op. 54
 - (a) Shepherd Boy
 - (b) Norwegian Rustic March
 - (c) Nocturne
 - (d) March of the Dwarfs

4. LISZT.....Love's Dream

INTERMISSION

5. (a) GRIEG Erotic
(b) SAINT-SAENSSerenade
Viola Obligato, MR. ROVINSKY
English Horn Obligato, MR. PLEMENIK
(c) BOCCHERINIMinuetto
6. RUBINSTEIN.....Toreadore and Andalouse
From "Bal Costumé"
7. ROSSINI.....Overture, "William Tell"
(By request)

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN

::

PROGRAMME NOTE

::

OVERTURE,
"THE MERRY WIVES OF WINDSOR"Carl Otto Nicolai
1810-1849

CARL OTTO NICOLAI was born at Königsburg, June 8, 1810. It was while he was court concert master in Vienna that Nicolai began the composition of this overture, but the greater part of it was written at Berlin, where he had been called as director of the opera. The libretto was adapted by Mosenthal from Shakespeare's play. Its first performance occurred in Berlin in 1849, but portions of the opera had been heard in 1847 at a farewell concert given by Nicolai in Vienna, at which Jenny Lind sang. Its first performance in America was in New York in 1863, and the following year it was played in London under the name of "Falstaff." Although Nicolai had composed innumerable successful operas, none attained the lasting popularity of this one, but he did not live long to enjoy, in full measure, his greatest success. He died in Berlin, March, 1849.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals and strings.



PROGRAMME NOTE :: By Walter Anthony

WATER COLORS,
FOUR SYMPHONIC SKETCHESUlderico Marcelli
1885

- (a) "Little Shepherdess' Love Dream"
- (b) "Sunday Morning in the Village"
- (c) "The Moonlight Night" (Idyl)
- (d) "The Burning Arrow Dance"

THE composer has grouped in this arbitrary assemblage of "Impressions" four works unrelated in theme, spirit or structural quality. They are like four water colors found in an artist's sketch book, each bearing its own message and maintaining its own identity. They are "sketches" in the sense that they are impressionistic, spontaneous and unlabored. They are water colors in the sense that they are tinted with the hues of the modernist in harmony and one working in the varied tones of a great orchestra. That they are the inspiration of a poet will, it is believed, be clear in their performance, the first that has yet been given to them anywhere. The composer disclaims the continuity of mood of the composer of "Rustic Wedding" in which the various numbers are related by a common inspirational concept. He seeks rather in each number of this suite to

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

establish a mood independent of the other three "sketches" with which that particular one is bound for convenience sake.

I. "Little Shepherdess' Love Dream." Technically this opening sketch presents at once a characteristic of the composer. His rhythms are unusual, yet suave. The sketch opens with a measure in 5-8 rhythm followed by a measure in 6-8, which in turn is followed by a measure of 9-8. The result is a phrase of 20-8 impelled in animation by salient accents that cease not to preserve a relationship until the entire phrase is completed. The composer "thinks" in extended melodic periods.

The first measure sets before the hearer a motif of agitated quality, a rhythmic figure sounded in the strings and woodwinds and interrupted by the perturbations of cymbals. This leads to the conclusion of the brief introduction, poetically conceived to be that fleeting period between waking and sleeping when the soul, as in that other sleep, hesitates to resign itself to rest.

A motif from the triangle ushers in the vision proper, as though the shepherdess heard in ideal beauty the tinkle of her shepherd bells. Above it continues the opening or initial motif in the unusual rhythm while the orchestra, divided, works out a passage that introduces the tenor tones of the lover who holds speech with his adored. Flute and oboe tones are the feminine of the conversation. The violin's sonorous G string provides the lover with his voice.

Perhaps there is in the English horn solo that follows shortly, a suggestion of disillusion. New material suggests a *Coda* which is delayed by the return of the principal motif and the entire opening phrase. The brasses in syncopation against a triplicated movement in thirds and sixths in the wind instruments restore the opening theme but in chastened quality, short breathed, like a sigh. The climax period is reached and carried to a point of ecstasy and exaltation. The fantasy of the dream is followed by a brief *Presto* as of a sudden awakening. Then above the recurrent triangle theme is heard the opening phrase sinking into the indeterminate beauty of the Plagal cadence like the Amen of a chant, and the tonal vision escapes in a whispered sigh lightly eluding the senses as sung high in the range of flute and clarinet.

II. "Sunday Morning in the Village" is a virtuoso play upon church bells to secure the tonal depths of the deepest and farthest bell, the composer strikes a note almost as deep as Wagner demanded—a low F. There are three groups of bells at proportionate distance and of proportionate size and they keep up their garrulous calling throughout a work the motivization of which by the full orchestra is a development of the chime melody, this song being a series of descending fourths in sequences—G down to D, F to C, E to B. Rustic joviality, a ceremonial of festal gaiety before the church and then the climax in a treatment of choral simplicity given to a Georgian chant after which the emerging peasants resume their holiday merriment, always with the descending fourths of the bell motive as basis for the Sabbath day rejoicing. This logic of construction is maintained even in the cadence shouted by full orchestra and closing the sketch with the four notes of



Ten mills along the Pacific Coast with painstaking care are producing our Quality Products for quality homes. Whether or not you do your own marketing, you will take a just pride in your table if you insist that Sperry Flour and Sperry Red-Package Cereals be used in *your* home.

SPERRY FLOUR CO.

General Offices
San Francisco
U. S. A.

the opening chime suspended briefly in a dissonance (a chord of the 11th) arresting, determinate and tonally final.

III. "The Moonlight Night." Surely a self-explanatory sketch. Muted double basses in twelve measures of sustained tones are without rhythmic relation or impulse, without melodic quality and with no harmonic suggestion. The world is "without form, and void." The flutes enter stealthily as moonbeams rippling through dark shadows on harp harmonies. The fullness of the orchestral tone grows until the violins ("divisi" bear forward the principal melody, *Andante molto tranquillo*. The working out of this melody brings greater clarity to the second theme or idea (in 9-8 rhythm) which the composer means to suggest the ripples of a hidden forest stream, the presence of which beneath dark trees and overhanging fern is denoted by glints in the moonlight and by a barcarolle suggestion in the *pizzicati* of 'celli and double bass. The *Coda* is a harp motif in which the tranquil first melody steals back in the tones of the English horn and trumpets are heard muted discreetly and mysteriously.

IV. "The Burning Arrow Dance" represents the composer's effort to reduce to modern an occidental notation the barbaric music of the Indians of Ecuador. He has not tried in a single impression like MacDowell in "The Flight of the Eagle" to "visualize" in tone the flight of a flaming arrow, but to embody in his music that phenomenon as well as the spirit of the aborigines whose music and whose habits and customs he has studied at close range. Their music, tinged with the music of the Spaniard and thus affected by occidental methods remains essentially as it was before the adventurers of Charles the Fifth had found their way to western America. Every theme employed in this brief sketch is note for note from original native melody worked up and treated with the composer's license, of course, but never violated nor distorted. Even his harmonic structure is, as far as it is esthetically expedient to carry it, native in fact as well as spirit. The auditor will note, for instance, the avoidance of the "leading tone," that note that gives modern harmony its greatest difficulty to overcome and which makes scales cyclical. The native scale of the Ecuador India is similar to that played on the white keys of the piano beginning at G. F sharp is thus eliminated, F natural being played in its stead. Notice, too, the elaborate employment of the percussive instruments, the use of the marimba, which is a xylophone similar to that used by the Indians of Ecuador.

Frequent employment of two oboes in thirds represents a native instrument called "roundador" (and like a Pan's pipe) which the Ecuador musician cherishes. This too is found without the "leading tone," and the minor passages are thus given a singular and mysterious coloring.

Ulderico Marcelli is a native of Rome, born in 1885. He there began his studies with Dominico Brescia, now also of this city. When his Maestro was given the appointment as Director of the Conservatoire of Chili (located at Santiago), the pupil went with him and continued

THE CALL TO FREEDOM

A Patriotic Ode for Mixed Voices

By Victor Herbert

Price, 43 cents, postage extra.

Quotations on 100 or more mailed on request.

The attention of singing societies, schools and patriotic meetings is directed to this notable short choral work from the pen of one of our most uniquely gifted and popular composers.

"Is far above the average patriotic composition. . . . This ode is the product of a composer of immense experience, backed by the best of training and founded on an unusually fine natural talent for music. Rich in harmony, broad in style, vigorous, effective alike for voices and instruments, "The Call to Freedom" will add to the composer's reputation as a sterling musician, if it is possible to add anything more to the esteem in which Victor Herbert is already held throughout the entire United States."—Musical Courier.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York

Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

his work under Brescia, by whom he was given a post as under-teacher. He graduated in harmony, counterpoint, composition and instrumentation and as violinist, winning first prizes. When Signor Brescia came to the United States, Marcelli came also to continue his post-graduate work, which being completed, gives Signor Brescia the credit as Marcelli says, "for everything I know," a sweepingly embracing compliment from a devoted pupil to a no less devoted master.



LYRIC SUITE, OP. 54

Edvard Grieg
1843-1907

AMONG Grieg's compositions are many lyric pieces for pianoforte solo, six of them constituting collectively his Opus 54. The suite to be played is an arrangement (by the composer) of four of these pieces—Nos. 1, 2, 4, and 3, respectively; the others being (5) a "Scherzo" and (6) a little piece called "Bell-Ringing." A note on the fly-leaf of the score draws attention to the fact that the "suite" originated with the late Anton Seidl, who transcribed Nos. 2, 3, and 4 for orchestra; subsequently, however, these were rescored throughout by Grieg himself.

The first movement, "Shepherd's Boy"—in A minor, *Andantino espressivo* and 6-8 time—is a composition of small structural dimensions and of pastoral hue, as its title indicates. It is scored for the strings and harp only, and may be described briefly as consisting of a rhapsodical treatment of the plaintive little tune which the first violins sing at the start and its pendants.

The second movement, "Norwegian Rustic March"—in D major, *Allegretto marcato* and 6-8 time—is scored for the full orchestra, and consists mainly of a prolonged development of the jaunty theme stated by the clarinet and repeated forthwith by the first violins.

The third movement, "Nocturne"—in C major, *Andante* and 3-4 time—is scored for the woodwinds, horns, kettledrums, triangle, harp and strings. Like the preceding movements this one also is a structurally small composition, of which the principal thematic element is the sustained melody sung by the first violins—this alternating with a more animated middle section, and all dying away at last with a long-held and diminishing chord for the strings.

The fourth and last movement, "March of the Dwarfs"—in D minor, *Allegro marcato* and 2-4 time—calls the full orchestra into action again. In this number, which has something of the cut and temper of the finale of Grieg's well known "Peer Gynt" suite, a numble first part (running on the droll theme stated at the outset by the first violins alternates with a contrasting section in D major, *poco piu lento*) in which the solo violin introduces an expressive melody—all proceeding to a piquant conclusion.

The Anglo and London Paris National Bank

of San Francisco

THE BANK OF SERVICE

Anglo Service—Actual service, meeting adequately and promptly every commercial banking requirement, is the foundation upon which the Anglo & London Paris National Bank has grown to its recognized place among the leading financial institutions of America.

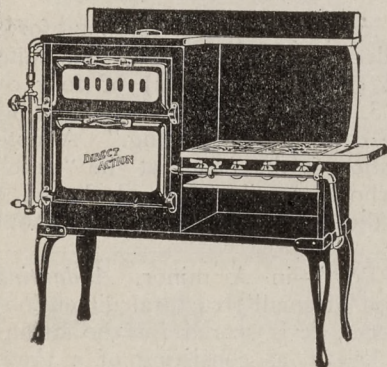
DEPOSITS

April 1, 1909.....\$17,000,000

December 31, 1918.....72,334,406.22

RESOURCES OVER ONE HUNDRED MILLION DOLLARS

"DIRECT ACTION" GAS RANGES



See Them Demonstrated
at

**SCHLUETER-BEECHER
Co.**

755 Mission Street

HARMONY OF COLOR MAKES OUR WORK DISTINCTIVE



Main Office and Factory

Second Street at Bryant

SAN FRANCISCO

MOUNT DIABLO CEMENT

Awarded Gold Medal P. P. I. E.

COWELL SANTA CRUZ LIME

Always used where Quality Counts

ALL BUILDING MATERIAL

HENRY COWELL LIME AND CEMENT CO.

2 MARKET STREET, SAN FRANCISCO, CAL.

BRANCHES

Oakland Sacramento San Jose Santa Cruz Portland, Ore. Tacoma, Wash.

PROGRAMME NOTES :: CONTINUED

"LOVE'S DREAM"

Franz Liszt
1811-1886

LISZT'S familiar and popular "Love's Dream" is a musical reflection of the following poem, which is printed on the fly leaf of the piano score:

"Oh love! O love, so long as e'er thou canst, or dost love believe:
The time shall come, when thou by graves shall stand and grieve;
And see that still thy heart doth glow, doth bear and foster love divine,
So long as e'er another heart shall beat in warm response to thine.
And, whoso bears his heart to thee, O, show him love wherein thy power,
And make his every hour a joy, nor wound his heart at any hour.
And keep a guard upon thy tongue—an unkind word is quickly said
Ah me!—no ill was meant—and yet the other goes and weeps thereat.



"EROTIC," OP. 43, NO. 5

Edvard Grieg
1843-1907

THIS little number orchestrated for muted strings and harp speaks for itself and does not need any special annotation.



SERENADE

Saint-Saëns
1835

THE somewhat Italian melody which Saint-Saëns uses in this charming piece is given first to the English horn with the accompaniment in the strings. This is followed by a graceful little coda played by the muted first violins. It is then taken up by the solo viola accompanied by the harp. The violins and violas now join in the melody, and the little coda, this time played by the harp, finishes the Serenade.



MINUETTO

Luigi Boccherini
1743-1805

BOCCHERINI is a unique figure among the many Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of to the opera, which latter always has been the particular ideal of his nation. A single opera (or melodrama) is all that he wrote for the stage; but in the field of instrumental composition his productivity was immense, as is evidenced by his 54 trios, 91 quartets and 125 quintets for strings; 42 other trios, 12 piano-forte quintets and 18 quintets for strings with flute or oboe; 16 sextets, 2 octets, violin sonatas and duos, 20 symphonies, an orchestral suite, and a concerto for violoncello. He also left a number of sacred com-

positions, among which are to be mentioned a mass, a "Stabat Mater," a Christmas cantata and some motets.

His father was a double-bass player of note, and it was from him that Boccherini received his first instruction; subsequently he studied under Abbate Vannucci, chapel-master of the Archbishop of Lucca. He is mentioned as having been a first-rate violoncello player, and after he had completed his studies in Rome, he embarked with the violinist Filippino Manfredi upon a prolonged concert tour which extended over several years. In the course of their travels they touched Paris (1768), where Boccherini published his first pieces—some quartets and trios for strings which were received with great favor. In 1769 they were in Madrid, where Boccherini settled down and remained for a number of years in the service of the royal family. In 1787 he became chamber-composer to Freidrich Wilhelm II of Prussia, with a pension which unfortunately terminated with the death of that king ten years later. Then for a time he enjoyed the patronage of Lucien Bonaparte, but after that matters seem to have gone badly with him, as he died in abject poverty.

The Minuetto now played, although not heard heretofore at these concerts, is no doubt familiar to many. A description is unnecessary.



"TOREADORE AND ANDALOUSE"

Anton Rubinstein
1830-1894

"TOREADORE AND ANDALOUSE" is taken from the suite "Bal Costumé" by Anton Rubinstein. The suite consists of different dance numbers from the 17th and 18th centuries.

The above piece being from the 18th century. The orchestration of this number by Max Erdmannsdoerfer has a strong Spanish local coloring. It employs besides the regular strings and wind instruments a piccolo, harp, tambourin and castanets.



OVERTURE, "WILLIAM TELL"

Gioacchino Antonio Rossini
1792-1868

"WILLIAM TELL," a romantic opera in four acts, founded on the drama of Schiller, was the last and perhaps the greatest of Rossini's thirty-seven operas.

It was first performed at Paris in 1829.

Its ever-popular overture suggests, in a large measure, the *locale* of the story. It is in the character of a tone-picture rather than an operatic overture. In other words, it is descriptive music.

The introduction depicts the break of day on the Alps. The second part describes a shower of rain—a furious Alpine storm gathers rapidly. Gradually its fury is spent and (in an *Andante*) the plaintive piping of the mountain shepherds is heard. A trumpet call summons the soldiers of Gessler, and ends with an extremely brilliant *Coda*.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Goldstein, S. L.	Judson, Mrs. Chas. C.
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenlime, Berthold	Kahn, Frederick
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenlime, D. J. (*)	Kaufmann, Wm.
Ames, Mrs. F.	Davenport, Sallie	Guggenlime, Mrs. L.	Kennedy, Robert A.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	King, Homer S.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kingsbury, K. R.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kirkwood, Mrs. R. C.
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Kittle, Mrs. H. DeWitt
Armsby, Mrs. J. K.	de Echequren, A.	Hale, R. B.	Knight, Mrs. E. J.
Armsby, J. K.	DeForest, A. T.	Hale, P. C.	Kohn, Mrs. Geo. A.
Arnstein, L.	de Guinee, Chas., Jr.	Hall, Frederick W.	Koshland, Max
Babcock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koshland, Mrs. M. S.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Koster, Fred'k. J.
Baldwin, Mrs. A. S.	Dillman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lathrop, Mrs. C. G.
Barron, Mrs. E. B.	Dimond, E. B.	Hanna, Mrs. R. J.	Lavenson, A. S.
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Law, Dr. Hartland
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawson, John
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lawton, Mrs. G. T. (*)
Beaver, The Misses	Dollar Co., Robert	Hayes, T. A.	Leinfeld, Mrs. A. L.
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Lent, Mrs. Eugene
Bentley, R. I.	Drum, F. G.	Hecht, Bert B.	Levi, Mrs. Herman
Beylard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, J. B.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, L. O.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Levison, R. J.
Bliss, Walter D.	Eloesser, A.	Heller, Moses	Liebes, Mrs. Isaac
Blumlein, Jacob	Ehrman, Albert L.	Heller, Mr. & Mrs. E. S.	Liebes, Leon
Booth, Grace Davis	Ehrman, Sidney M.	Heller, Mrs. S. W.	Liebmann, Maurice
Borel, Antoine, Jr.	Ehrman, Mrs. S. W.	Hellmar, H. G.	Lilienthal, Mrs. B.
Bourn, Mr. Wm. B.	Elkins, Felton B.	Hellman, Isaias W.	Lilienthal, Jesse W.
Bowles, P. E.	Eloesser, A.	Hellman, Mr. & Mrs. I. W., Jr.	Lilienthal, Mrs. S.
Boyd, Mrs. John F.	Esberg, Mrs. Matilda	Henry, C. A.	Linnard, D. M.
Boyd, Miss Louise A.	Esberg, Mr. & Mrs. M. H.	Henshaw, Mrs. W. G.	Lisser, Louis
Brandenstein, Mr. Edw.	Eyre, Mrs. E. L.	Herold, Rudolph, Jr.	Lowe, Mrs. Barbara
Brandenstein, Mrs. M.	Eyre, Robert M.	Herrin, Wm. F.	Lowe, Benard
Brandenstein, Mrs. M. J.	Faxon, Mrs. Ross S.	Herzstein, Dr. M.	Luce, G. W.
Brenner, Gustave	Fennimore, W. D.	Higgins, M. R.	Mack, Mrs. A.
Britton, John A.	Felton, Chas. N., Jr.	Hill, Mrs. H. L., Sr.	Mack, H. L.
Brobeck, W. I.	Figenbaum, Julius	Hill, Harry	Maillard, Miss L. M.
Bronfield, Mrs. D. G.	Fischer, Mr. & Mrs. E. G.	Hind, Geo. U.	Mangels, Miss A.
Brooke, Mrs. John F.	Fitzhugh, Wm. M.	Holmes, Howard C.	Manheim, H. S.
Brown, Arthur M.	Fleishhacker, Mrs. A.	Holton, L. V.	Marcus, G.
Buchanan, Mrs. A. N.	Fleishhacker, H.	Hood, Wm.	Martin, Mrs. E.
Buck, Mrs. John A.	Fleishhacker, M.	Hooker, C. Osgood	Martin, Joseph
Burgess, R. N.	Flood, Mrs. J. L.	Hooker, Mrs. K. P.	Martin, Walter S.
Burnett, Mrs. W. S.	Franklin, Dr. W. S.	Hooper, John A.	Matson, Mrs. Wm.
Byrne, James W.	Fries, Wm.	Hopkins, E. W.	McBean, P. McG.
Cahn, Mayer I.	Gartenlaub, Mrs. A.	Hopkins, Georgina C.	McCreary, Mrs. F. C.
Cameron, Geo. T.	Gerstle, Mrs. Hannah	Hopkins, Timothy	McDade, Mrs. J. J.
Cartan, Henry	Gerstle, Mark L.	Horst, E. Clemens	McGregor, John A.
Chamberlain, Selah	Gerstle, Wm. L.	Houser, Mrs. Maxwell	McKee, John D.
Chanslor, J. A.	Ghirardelli, D.	Hovey, Chester L.	McLaughlin, Mrs. A.
Christenson, E. A.	Giannini, A. P.	Hueter, Ernst C.	McNear, Geo. W.
Clark, Warren D.	Gibbs, Mrs. Geo. W. (*)	Hueter, E. L.	McNear, S. B.
Clarke, Mrs. C. W.	Goldstein, Alexander	Hueter, Mrs. E. L.	Meyer, Geo. H. C.
Clement School, The Ada	Goodrich, Mrs. C. S.	Hueter, O. M.	Meyer, Mrs. H. L. E.
Coffey, Dr. & Mrs. W. B.	Goodrich, C. S.	Humburg, J. F.	Meyer, Viola S.
Coffin, Mrs. Jas.	Graham, Mrs. Jas. H.	Huntington, Marian	Meyerfeld, Mr. & Mrs. M.
Coleman, Miss Janet	Grant, Joseph D.	Hyman, Joseph	Michels, L.
Coleman, Miss P. H.	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Miller, C. O. G.
Coleman, S. Waldo	Green, Chas. E.	Isenberg, Mrs. V.	Moffitt, Dr. H. C.
Comyn, W. Leslie	Greenbaum, Mrs. M.	Jackling, D. C.	Moffitt, J. K.
Cook, C. W.	Greene, Mrs. Louis C.	Jacobi, J. J.	Monteagle, Mr. & Mrs. L. F.
Cooper, Geo. D.	Greenebaum, Emil	Jacoby, P. I.	Moore, Mrs. A. A., Jr.
Cowell, Mrs. E. V.	Gregg, Wellington, Jr.	Johnson, Mrs. Ada	Moore, C. C.
Cox, E. H.	Gregory, Mr. & Mrs. Warren	Johnson, C. B.	Moore, R. S.
Crocker, Chas. H.	Griffin, Frank W.	Johnson, S. O.	Morrison, A. F.
Crocker, Chas. T.	Griffith, Miss A. S.	Johnson, Wm. Pierce	
	Griffith, Mrs. Edwin L.		

Subscribers to the Guarantee Fund

Morse, L. L.
Morsehead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neilson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.

Rosenbaum, Mrs. S. D.
Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon

Sloss, Mrs. Louis
Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Strassberger, I.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicken, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. B.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A., Jr.

Welch, Mrs. B. L.
Wheeler, Mrs. C. S.
Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfingst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

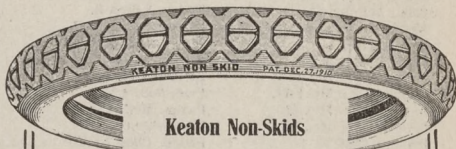
or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the

Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE
150 25th Avenue Phone: Pacific 2579
PRIVATE INSTRUCTION IN ITALIAN

Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS

Louis Persinger
Concert Master and
Assistant Conductor
Arthur Argiewicz
Assistant Concert Master
L. W. Ford
Assistant Concert Master
L. Fenster
W. F. Laraia
A. Laraia
E. J. Rossett
Leo Godowsky
W. Lind
F. Cardona
H. Koenig
Max Amsterdam, Sr.
T. H. Reiss
R. Ruiz
J. M. Willard
Arnold Krauss

SECOND VIOLINS

Ralph Wetmore
Principal
W. Manchester
E. P. Allen
W. C. Hays
R. L. Hidden
H. Helget
H. Hoffman
W. Gough
J. A. Paterson
J. T. Hartzell-Gold
B. Puri
G. De Lorenzo

VIOLAS

Louis Rovinsky
Principal
C. Trainor
U. Marcelli
Fred A. Baker
G. H. Kalthoff
C. Heinsen
A. Rosenbecker
G. W. Callinan
A. Stephan
R. Kolb
M. Alder

VIOLONCELLOS

Horace Britt
Principal
S. Bem
A. Weiss
W. Villalpando
F. J. Houseley
R. Kirs
G. Demetrio
Bruno Coletti

DOUBLE BASSES

J. Lahann
Principal
S. Greene
L. J. Previati
A. Annaruni
J. Madison
A. E. Storch
E. Arriola
E. Jonas

FLUTES

Emilio Puyans
L. Newbauer
I. Maganini
W. Oesterreicher
Orchestral Manager

PICCOLO

W. Oesterreicher

OBOES

C. Addimando
A. Lombardi
A. Plemenik
V. Schippiliti

ENGLISH HORN

A. Plemenik

CLARINETS

H. B. Randall
C. Hazlett
G. H. Longmuir

BASS CLARINET

C. Hazlett

BASSOONS

W. Bell
E. B. La Haye

CONTRA-BASSOON

R. Kolb

HORNS

W. Hornig
P. Roth
S. B. Bennett
R. Rocco

TRUMPETS

D. C. Rosebrook
O. Kegel
A. Arriola
A. Stephan

TROMBONES

H. F. Beitel
O. E. Clark
F. N. Bassett

TUBA

J. Lahann

HARPS

K. Attl
Barbara Merkeley

TYMPANI

Geo. Wagner

PERCUSSION

E. A. Nolting
R. E. Wagner
J. Sinai

CELESTA

L. E. Rosebrook

LIBRARIAN

O. Kegel

A. W. WIDENHAM, Secretary-Manager

The DUO-ART Piano

Player Instrument De Luxe

¶ The Duo-Art Piano is the highest achievement in pianoforte construction. It is a "reproducing" piano presenting with the utmost realism the actual playing of the great pianists at their best. In addition, the Duo-Art is a Player Piano which you can play (without pedaling—the air chamber is filled electrically) according to your own ideas of expression. Then again the Duo-Art may be played in the usual manner from the keyboard.

¶ The Duo-Art is the piano which created a sensation at the concerts of the San Francisco Symphony Orchestra Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ The Duo-Art is made only in the Steinway, Weber, Steck and Stroud models—both in Uprights and Grands (the Stroud in Upright only). We are sole representatives for the Duo-Art Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear it. The Duo-Art Department is on the Eighth Floor. (Our Player Music Customers should ask to have the Duo-Art played for them—a Duo-Art is on our Seventh Floor for that purpose.)

**Sherman, Clay & Co.**

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

Dealers in Steinway and other Pianos, Pianola and Duo-Art Pianos, Victrolas and Records, Player Music, Musical Instruments, Sheet Music.

UNIVERSITY OF CALIFORNIA
MUSIC AND DRAMA COMMITTEE



Three Concerts
by the
SAN FRANCISCO
SYMPHONY ORCHESTRA
ALFRED HERTZ, *Conductor*

THIRD CONCERT
HARMON GYMNASIUM, BERKELEY
Thursday, March 27, 1919

Programme for Third Concert

1. Overture, "Don Juan" *Mozart*

2. Allegretto from Seventh Symphony *Beethoven*
 (Second movement)

3. Le Chasseur Maudit (Symphonic Poem)..... *Franck*

4. *a.* Irish Tune from County Derry,
- b.* Molly on the Shore,
- From "British Folk-Music Settings," } *Grainger*

INTERMISSION

5. L'Arlesienne, Suite No. 1.....*Bizet*
 Prelude
 Minuette
 Adagietto
 Carillon
6. *a.* Valse Triste*Sibelius*
 b. Under the Linden Trees, from "Alsacien Scenes".....*Massenet*
 'Cello Obligato, Mr. BRITT
 Clarinet Obligato, Mr. RANDALL
- c.* Trio of the Young Ishmaelites,
 From "The Infancy of Christ".....*Berlioz*
 For two Flutes and Harp
 Messrs. PUYANS, NEWBAUER, and ATTL
- d.* Serenade*Moszkowski*
7. The Preludes*Liszt*

1. Overture, "Don Juan"Mozart

"Don Juan"—the book by Lorenzo da Ponte (after Molière's "le Festin de Pierre")—was produced at Prague on November 4, 1787. The overture is a buoyant composition which may be described briefly as consisting of a slow introduction in D minor (borrowed from the finale of the second act—the scene in which the Statue comes to dine with Don Juan) and a spirited symphonic movement (in D major, *Molto allegro* and 2-2 time) developed from the three themes—the first being stated at the start by the strings. After a brief exposition passage the second theme comes to notice—a heavy chord for the full orchestra, followed by a little flourish in the violins. This is repeated, and then—after a spirited full-orchestra conclusion, the third theme makes its appearance—a strongly accented (downward) scale—passage for the strings and wood-winds, with piquant responses from the violins.

The legend current concerning this overture is to the effect that it was written in a single night and played without a rehearsal at the first performance of the opera. In its original form the movement comes to no definite end, running into the opening scene of the opera—the which is in a foreign key (F major). As this unfits the piece for separate performance, a supplemental concert-ending has been written, drawing material from the situation which furnished those for the introduction—such changes only having been made as are essential to the preservation of the rhythmical unity and uninterrupted development of the music, both of which conditions would have been disturbed by the elimination of the voice-parts. There is a tradition that Richard Wagner also wrote a concert-ending for this overture; but whether this is so is uncertain, as no such work is traceable.

2. Allegretto from Seventh SymphonyBeethoven

There is some uncertainty as to the precise dates, both of the beginning and the completion of Beethoven's seventh symphony. Sir George Grove, whose monumental, comprehensive, and authoritative Dictionary of Music is the Encyclopedia Britannica of the musical world, asserts that the work was finished during the spring of 1812. Thayer declares that at this time it had barely been begun, while J. C. Pro'homme states that the symphony was well under way in the winter of 1811. Beethoven recorded upon the title page of the manuscript the day and year of its conclusion, but it is said that the binder, who had been ordered to put a cover on the work, cut the edges of the paper so close that Beethoven's date was clipped away.

The seventh symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drums and strings.

First Movement.—The first movement is preceded by a long introduction, *Poco sostenuto*, A major, 4-4 time, composed chiefly of a placid theme sung by the wood-winds and strings.

After several soaring scale-passages in the strings and a few measures of hesitant questionings in the violins and wood-winds, the first flute announces this breezy, jaunty figure, *Vivace*, A major, 6-8 time.

And now there is scarcely a measure in the remainder of the first movement which does not throb with the same exhilarating rhythm; this theme, in fact, dominates the entire first movement.

Second Movement.—The second movement, *Allegretto*, A minor, 2-4 time, is developed from this fundamental martial theme

And although the elegiac A minor plaint is presently relieved by a consoling phrase in A major ("Dry your tears; youth and hope beckon you"), the steady, relentless tread of the march-rhythm is ever present. (The second movement only is played at this concert.)

3. Le Chasseur Maudit (Symphonic Poem).....*Frank*

"Le Chasseur Maudit" ("The Wild Huntsman") was composed in 1883 and performed for the first time at a Padeloup concert, Paris, January 13, 1884. The first performance in America was given at Cincinnati, January 29, 1898. The work is based on a ballad by Gottfried August Burger (1747-94), which, in its turn, was founded upon an ancient legend. The program of the symphonic poem is thus set forth on a flyleaf of the score:

"It is Sunday morning. In the distance is heard the joyous pealing of bells and the sacred chantings of the worshippers. What desecration! The wild Count of the Rhine winds his hunting-horn. . . .

"The chase goes on over grain-fields, moors and prairies. 'Hold on, Count, I pray thee; listen to the pious chants!' 'No!' and the rider rushes on like a whirlwind.

"Suddenly the Count is alone. His horse cannot move, nor his horn any longer give forth a sound. A grim, pitiless voice curses him: 'Desecrator,' it says, 'be thou forever pursued by the Evil One.'

"The flames blaze up on all sides. The Count, mad with terror and pursued by a pack of demons, flees ever faster and faster—across abysses by day and through the sky by night."

The symphonic poem is scored for two flutes, piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, tuba, kettle drums, two bells, cymbals, triangle, bass drum and strings. The work opens (*Andantino quasi allegretto*, G major, 3-4 time) with a theme for the horn, much use being made of it in later portions of the piece. The horn passage is broken by phrases of a religious character, played by the violoncellos. The sounds of bells are heard, and after further interpolations of the horn-call the violoncello theme is played *fff* by all the strings. This leads into the second section of the work (G minor, 9-8 time), illustrative of the entrance of the Count and his followers, and of the hunt (*Molto lento*, B minor, 3-4 time). Sinister sounds are heard. The Count vainly endeavors to wind his horn. A portentous voice is heard (bass tuba); the curse is shouted forth by the brass. The pace is quickened; the infernal hunt begins, the remainder of the work being occupied with its delineation.

4. a. Irish Tune from County Derry,

b. Molly on the Shore,

From "British Folk-Music Settings" }

Grainger

Percy Grainger was born at Brighton, Melbourne, Australia, his father being a celebrated architect and civil engineer. His mother, herself a musician, guided him in piano playing in his early years. He gave concerts at the age of ten in his native country. He studied in Frankfort-on-Main, Germany, and from there went to London, where, entirely dependent on his own efforts, he began his career as a virtuoso pianist. Fortunately for him, his extraordinary success as a virtuoso was greatly stimulated by the helping hand of Edward Grieg. He made a successful continental tour, and at the age of twenty-nine brought out his compositions before the London musical world, which were instantly acclaimed by public and press with a rapturous enthusiasm such as has probably never before fallen to the lot of a British composer.

The same success has followed him into America, the unanimous praise of the entire New York press greeting Mr. Walter Damrosch's recent performance of Percy Grainger's "British Folk-Music Settings."

We are inclined to seek the explanation of this unusual breadth of appeal in the combination of rich harmonies, intricate polyphony and exceptional

refinement of workmanship with the gift of truly popular and even "catchy" melody which marks off Grainger's work from that of all other "moderns."

It is needless to give an explanatory note on Grainger's "British Folk-Music Settings," as each of the four numbers are self-explanatory, the quaint melodies of which are easily followed and thoroughly enjoyed by all music lovers. Only two numbers are played at this concert.

INTERMISSION

5. L'Arlesienne, Suite No. 1.....Bizet

Prelude

Minuette

Adagietto

Carillon

This is the first of two groups of movements arranged for concert purposes from the entr'actes and incidental music which he had written for Alphonse Daudet's drama, "L'Arlesienne."

The first movement, Prelude—in C minor and 4-4 time—opens *Allegro deciso* (*tempo di marcia*), with a sturdy theme given out by the deeper wood-winds, horns, and strings (exclusive of the basses) in unison. This movement ends in C major, with the *Tempo un peu moins lent*, brings this movement to a close. The first violins and violas (muted) play *pianissimo* a rich, songful melody which later is given out more sonorously by all the strings (muted and in octaves), over an accompaniment from the wood-winds and brasses.

The second movement, *Minuetto allegro giocoso*—in E flat major and 3-4 time—is a dainty, tripping composition in the usual minuet form, with a trio (in A flat major), built above a persistently droning bass—somewhat like the "musette" of a gavotte.

The third movement is a beautiful, nocturne-like *Adagietto* in F major and 3-4 time—a somewhat brief composition of the *romanza* type, scored for the muted strings only, without the basses.

The last movement—in E major, *Allegretto moderato* and 3-4 time—is a carillon, a form of musical composition in which the persistent imitation of a chime of bells is made the framework over which a fabric of ingenious melodic invention is woven. In this instance the bell-motive is made up of the three tones—G sharp, E and F sharp—reiterated, for the most part, by the horns and harp, while the other instruments build up a delicate gauze-work of vivacious melody all about it. The trio—in 6-8 time, *Andantino*—is a graceful, idyllic episode.

6. a. Valse Triste.....Sibelius

"Valse Triste" is one of the most popular of the Finnish master's lesser compositions. It is one number from the incidental music to a drama written by the composer's gifted brother-in-law, Arvid Jarnefeldt, entitled "Kuolema" (Death), which accounts for the yearning and shuddering sadness of the theme.

It is night. A son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music as though

she were summoning a crowd of invisible guests. And now they appear, these strange, visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers, she strives to make them look into her eyes, but the shadowy guests, one and all, avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies open; the mother utters a despairing cry; the spectral guests vanish; the music dies away; Death stands on the threshold.

b. Under the Linden Trees, from "Alsacien Scenes".....*Massenet*

Massenet's Suite, "Scènes Alsaciennes," was first produced in Paris, on March 19, 1882. The score is dedicated to Edouard Dolonne, who was the conductor of the work. The Suite—more particularly the last movement of it—being concerned with the military adventures which ended with the loss to France of her provinces of Alsace and Lorraine, it is interesting to remember that Massenet was himself an actor in these stirring scenes, which in 1870 made war the sole consideration of the people of his land. The composer did not, however, entirely forget his art, even though he was serving in the ranks and drilling ramparts. The works that were written at this time—Massenet tells us—were punctuated by the Prussian cannon; and there was inspiration in the patriotic shouts of the French troops, filing past the little dwelling at Fontainebleau, singing the "Marseillaise" as they tramped along the road that led to battle and sudden death. But the "Scènes Alsaciennes" was the aftermath of these exciting moments. The war was over. Alsace had been long in the keeping of the Germans, and nothing remained but the memories of times that were not without happiness and tranquility.

Massenet has prefaced his composition with the following annotation:

ALSACE! ALSACE!

—Especially now that Alsace is being won in, all my old time recollections of that lost country come back to me.

What I recollect with most happiness is the Alsatian village on a Sunday morning at church time, the deserted streets, the empty houses with a few old people warming themselves in front of their doorways, the crowded church—and the religious chants resounding through the walls—

And the tavern in the main street, with its little leaden glass windows decorated with garlands of hops and roses—

Here, I say, Schmidt, something to drink!—

And the song of the forest guards going to shooting practice!—

Oh! what a joyous life and what gay companions!—

Still farther on, it was always the same village, but with the great calm of the summer afternoons—and at the end of the lane, the long avenue of linden, under the shade of which, hand in hand, walked peacefully a pair of lovers; the girl, gently leaning towards him, whispering very softly, "Will you always love me?"—

Also the evening, in the public square, what noise and commotion, with groups of young beaux in the street, and rhythmical dancing to the songs of the country—

Eight o'clock!—the noise of the drums, the shrill tones of the trumpets—it was "Taps" ("La retraite Française")—Alsace!—Alsace!

And when in the distance the last roll of the drum had died away, the women called their children from the roadway—the old folks relit their good big pipes and the gay dances would begin anew in closer rounds and more intimate couples.

c. Trio of the Young Ishmaelites,
From "The Infancy of Christ" *Berlioz*

One of the most important of the French romantic oratorios is Hector Berlioz's sacred trilogy, "The Childhood of Christ," which was written in 1854, and performed in Paris and Brussels the same year. This oratorio, dealing with the flight of the Holy Family, is really an enlargement of an earlier cantata, "The Flight Into Egypt." The oratorio consists of three rather short numbers—The Dream of Herod, The Flight Into Egypt, and The Arrival in Sais. The first part depicts Herod, tormented by awful dreams and influenced by soothsayers to kill the first-born men children. The second part deals entirely with the Holy Family and reveals qualities of loveliness and naïveté as it depicts the babe Jesus greeted by the chorus of angels. The third and most elaborate part reveals Joseph demanding shelter where he has been refused. Here the music assumes a dramatic and brilliant development.

The Trio played today is taken from part one and is in the form of an intermezzo, depicting the bringing of presents to the Holy Family in Bethlehem of Judea.

d. Serenade *Moszkowski*

Moszkowski's popular and dainty violin solo "Serenata" is of such insinuating melody and rhythm that once heard it is never forgotten. The orchestral transcription played today is by F. Rehfeld.

7. The Preludes *Liszt*

"Les Preludes" is based upon a poem of the same name by Alphonse Lamartine. As a preface to his score Liszt wrote the following paraphrase of the poem:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break? —a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

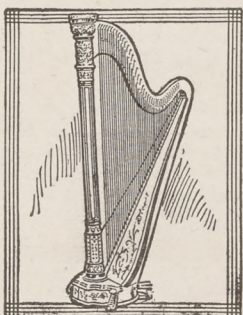
ANNOUNCEMENTS

The Music and Drama Committee announces the Ninth Annual Good Friday Concert under the direction of the University Choragus, Mr. Paul Steindorff. Rossini's "Stabat Mater" will comprise the offering which is to be given the afternoon of Friday, April 18, 1919.

Reserved seats will sell for one dollar and fifty cents and one dollar; unreserved seats for fifty cents. Complete announcements will appear later.

The Music and Drama Committee announces Lucine Finch in a recital of Negro Songs and Stories, Wheeler Auditorium, Wednesday evening, April 23, at eight o'clock. Admission, 50 cents, plus war tax.

The Music and Drama Committee announces a piano recital by Ethel Leginska, an artiste with an international reputation, in Wheeler Auditorium, Friday evening, April 25, at eight o'clock. General admission, \$1, plus war tax; students, 50 cents, plus war tax.



*Illustration by Courtesy
of Lyon & Healy*

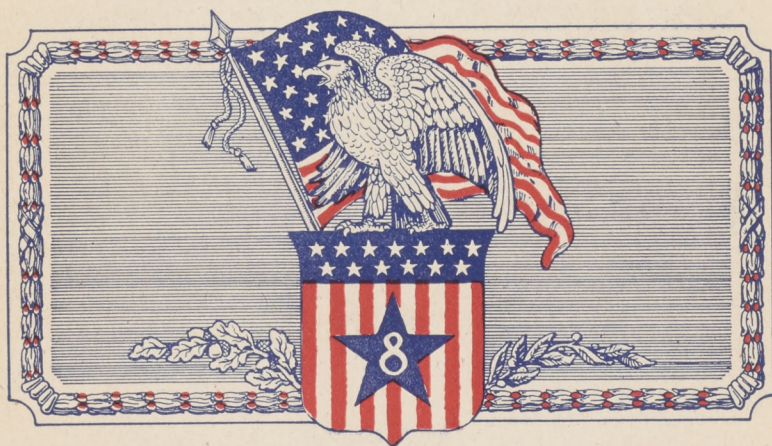
The Harp

IT is needless to dwell upon the antiquity of the harp, but it will be instructive to point out that there is no other instrument of the orchestra which has served it for so long a period of time. Moreover, there are very few instruments which have retained their characteristics unchanged through the centuries as the harp has; for the essential principles of construction and of performance are today practically what they were in ancient Egypt thirteen or more centuries before the Christian era. But although the harp now, as then, consists of a number of strings of different lengths and of different pitch, stretched from one end of the instrument to the other, played by being plucked by both hands; and although it still is diatonic and not

chromatic by nature, it has undergone important changes in the details of construction during the last two centuries. Pedals which, when they were depressed, raised the pitch of each string half a tone, already had been introduced in 1720, but the present perfection of the harp is due to the genius of Sebastian Erard, who, in 1809, patented his double action harp, in which the pedalling mechanism raised the pitch of the strings either a half or a whole tone. It is worthy of remark that American harps—those made by Lyon & Healy, of Chicago—are among the most admired.

The San Francisco Symphony Orchestra

Maintained by
The Musical Association
of San Francisco



Alfred Hertz
Conductor

— — —
Eighth Season

— — —
Programme

W. R. GRACE & CO.

SAN FRANCISCO, 332 Pine Street

NEW YORK, Hanover Square

IMPORTERS EXPORTERS
LETTERS OF CREDIT FOREIGN EXCHANGE
CABLE TRANSFERS

LONDON AGENTS

GRACE BROS & CO., Ltd.

144 Leadenhall Street

AGENCIES

SEATTLE
LOS ANGELES
NEW ORLEANS

PERU
GUATEMALA
SALVADOR

COSTA RICA
NICARAGUA
CHILE

PANAMA
ECUADOR
BOLIVIA

BRAZIL

General Agents

JOHNSON LINE

Direct Bi-Monthly Service Between San Francisco and Scandinavian Ports.

General Agents

ATLANTIC & PACIFIC S. S. CO.

Service temporarily suspended
Atlantic and Pacific Coast Ports, Direct Service. No Transshipment.

General Agents

MERCHANTS LINE (North Pacific Division)

Operating Between Atlantic and Pacific Coast Ports and West Coast South America.

Manheim, Dibbern & Co.

Stocks and Bonds

MEMBERS

San Francisco Stock and Bond Exchange

Insurance Brokers

420 Montgomery St., San Francisco

Musical Association of San Francisco

Founded December 20, 1909

Incorporated February 3, 1910

OFFICERS

WILLIAM SPROULE, *President* JOHN D. MCKEE, *Treasurer*
A. W. WIDENHAM, *Secretary-Manager*

BOARD OF GOVERNORS

E. D. Beylard	A. B. C. Dohrmann	J. B. Levison
Miss Lena Blanding	R. M. Eyre	John A. McGregor
W. B. Bourn	J. D. Grant	Walter S. Martin
George T. Cameron	Frank W. Griffin	John D. McKee
Selah Chamberlain	E. S. Heller	L. F. Monteagle
C. H. Crocker	I. W. Hellman, Jr.	John Rothschild
Wm. H. Crocker	E. L. Hueter	Leon Sloss
*Edgar J. DePue	Mrs. W. G. Irwin	William Sproule
E. R. Dimond		Sigmund Stern

EXECUTIVE COMMITTEE

William Sproule, <i>Chairman</i>	J. B. Levison
E. D. Beylard	E. S. Heller
Wm. H. Crocker	Edwin R. Dimond

Ex-Officio: John D. McKee

WOMEN'S AUXILIARY

Miss Lena Blanding, *Chairman*
Mrs. J. A. Donohoe, *Vice-Chairman*
Mrs. M. C. Sloss, *Vice-Chairman*

Membership Committee

Mrs. Frank W. Griffin
Chairman
Miss Laura McKinstry
Mrs. M. S. Koshland

Publicity Committee

Mrs. M. C. Sloss
Chairman
Mrs. William Sproule
Mrs. M. C. Porter

EXECUTIVE OFFICES

457 Phelan Building, San Francisco

Public Hours, 10 to 12 A. M., 2 to 4 P. M.

Telephone Garfield 2819

* In Memoriam.

TO THE PUBLIC

The San Francisco Symphony Orchestra is just closing its eighth season of activity and although it has been beset with many trials, which we trust it may never again be called upon to face, it has had the most artistic season in its history.

The Board of Governors of the Musical Association of San Francisco, the sustaining body, takes great pleasure in announcing that Mr. Alfred Hertz has been re-engaged and that plans will soon be completed for the next season. Mr. Hertz will enter upon his fifth season as Conductor of the Orchestra, which insures the same artistic progress as has characterized his leadership in the past.

The Board of Governors greatly regrets that it has been found inadvisable to extend the present season beyond March 30, owing to the heavy loss in season ticket revenue caused by the influenza epidemic and the very considerable expense brought about by the suspension of the season for the period of the epidemic.

Subscribers for season tickets will be reimbursed for the concerts which were not given on account of the enforced shortening of the season. Checks payable to the respective subscribers will be ready for delivery ON AND AFTER APRIL 10, 1919, at the office of the Association, Room 457 Phelan Building, in exchange for the unused tickets, which are the tickets for the first three Symphony concerts and for the first two Popular concerts.

During the past season the Association has experienced more trying times than it will likely have to face again, and it is confidently hoped that the future accomplishments of the Association will be a matter of increasing satisfaction, pleasure and pride to this community.

The Association depends for its existence upon its sustaining members and upon the patrons of the concerts. Ticket subscribers can be of great help to the Association by interesting their friends in the purchase of season tickets for the coming season and through their active co-operation in an effort to secure more sustaining members.

The help of all is urged.

BOARD OF GOVERNORS.

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR
A. W. WIDENHAM - - - - - Secretary-Manager

Ninth and Last Symphony Concerts

205th and 206th Concerts

Season 1918-1919

Friday Afternoon, March 28, 3:00 o'clock

Sunday Afternoon, March 30, 2:30 o'clock

"The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a present national need. There is no better way to express patriotism than through music."

WOODROW WILSON.

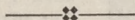
PROGRAMME

National Anthem

1. BEETHOVEN.....Symphony No. 3, "Eroica"
(E Flat Major, Op. 55)
Allegro con brio
Marcia Funebre—Adagio assai
Scherzo—Allegro vivace
Finale—Allegro molto

INTERMISSION

2. CESAR FRANCK....."Le Chasseur Maudit"
(Symphonic Poem)
3. BERLIOZ.....Overture to "Benvenuto Cellini"



SPECIAL NOTICE

The management again finds it necessary to call attention to the fact that the WEARING OF HATS in theatres is PROHIBITED BY LAW.

Ladies are kindly requested to comply with this law, thereby saving controversy with the police.

Thorough Technical Training
Ear Training: Complete Musicianship
Systematic Mental Discipline

THE SCHOOL CREDIT PIANO COURSE

EDITORS

Prof. Clarence G. Hamilton, Wellesley College.

Prof. John P. Marshall, Boston University.

Dr. Percy Goetschius, Institute of Musical Art, N. Y.

Will Earhart, Director of Music, Pittsburgh, Pa.

William Arms Fisher, Managing Editor.

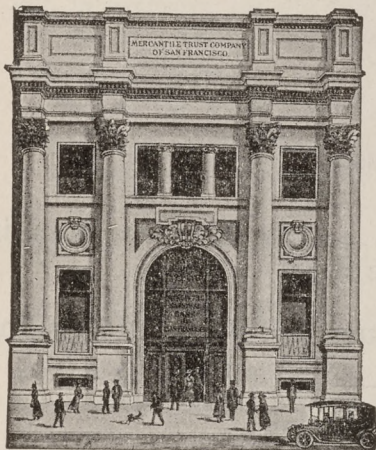
"The editors associated in this work include artists, pedagogs, and public school supervisors, insuring an authoritative and practical course of study and methods of piano instruction which may be used as a basis for crediting work in the high school."—Ralph L. Baldwin, Supervisor of Music, Hartford, Conn.

Descriptive booklet sent free on request.

OLIVER DITSON COMPANY, Boston

Chas. H. Ditson & Co., New York
Sherman, Clay & Co., San Francisco

Mercantile Trust Company of San Francisco



THE VOLUNTARY TRUST

By placing part or all of your property in a voluntary or "living" trust you can—

Protect your principal and be assured an income during life.

Make provision for your family or other dependents during your life or afterwards.

Be relieved of important details in caring for your property.

Reserve the right of supervision, should you desire.

Arrange for emergency payments of principal while you are living or after your death.

In fact, you can make almost any provision as to disposing of either principal or income under a voluntary trust.

Our officers will give you, either by personal conference or by letter, further information regarding the trust provisions that will best suit your requirements.

464 CALIFORNIA STREET
SAN FRANCISCO, CALIFORNIA

SYMPHONY CONCERTS IN SAN FRANCISCO DURING MORE THAN FORTY YEARS

A Condensed Chapter of "California's Romantic Musical History," Now in Course of Publication, Compiled and Written by the Editor of the Pacific Coast Musical Review, Comprising the Musical Events of San Francisco from 1849 until 1919.

BY ALFRED METZGER

The brevity of space naturally forces me to restrict this condensation to the barest possible facts. The original chapter contains many programmes, illustrations and minor details of a personal nature which naturally must be omitted here. Although a number of orchestral concerts were given by Rudolph Herold from the time he arrived here (in the middle fifties), he really did not begin actual symphony concerts until the fall of 1877, when he began his series of Orchestral Matinees at Platt's Hall. Today these concerts would not be considered genuine symphony concerts, as the work of the accepted masters of symphony were rarely on the programmes. At great financial sacrifice Mr. Herold continued these concerts for three consecutive seasons. In 1879 a concert commemorating Mr. Herold's twenty-fifth year of musical activity in San Francisco was given.

In October, 1880, Mr. John Parrott, so well known as one of San Francisco's most energetic music patrons, backed a symphony orchestra conducted by Louis Homeier. This orchestra gave several seasons of concerts. It consisted of forty musicians, but the recognized symphonic works did not frequently appear on the programmes. During this same period (from 1880 to 1894) Sir Henry Heyman was instrumental in getting financial backing for Gustav Hinrichs and the result was the Philharmonic Orchestra, which gave a season of excellent symphony concerts. This professional orchestra was succeeded by the Philharmonic Orchestra, consisting of representative amateur musicians, of whom quite a number are now subscribers to the Musical Association of San Francisco. This Philharmonic Orchestra was, however, an unusual amateur orchestra inasmuch as some distinguished musicians conducted it at times. Among the conductors were William Toepke, who was leader while it bore the name of Orchestral Union, August Hinrichs, brother of Gustav, Herman Brandt, Theodore Vogt, Dr. Rosewald, and last but not least Fritz Scheel. After Scheel, Giulio Minetti and Wm. F. Zech conducted this orchestra.

Following the first season of the Philharmonic Orchestra under Gustav Hinrichs, other symphony seasons were given at the Tivoli Opera House, particularly some by Adolph Bauer, an unusually fine musician. However, all of these events lead to the appreciation of Fritz Scheel, who came to San Francisco on January 1, 1894, as conductor of the Vienna Prater Band at the Midwinter Fair. In February, 1894, Mr. Scheel began his concerts at the



1854. 1879.

RUDOLPH HEROLD'S

Twenty-fifth Anniversary in San Francisco

AT PLATT'S HALL,

Wednesday, February 5th,

ASSISTED BY

MRS. HENRY NORTON, MR. HENRY HEYMAN,

AND THE

MEMBERS OF THE ORCHESTRA,

Who kindly render their services.

PART FIRST.

1. MARCH, "Tannhauser," Wagner
 2. SYMPHONY, B minor (unfinished) Schubert
 - I. *Allegro moderato.*
 - II. *Andante con moto.*
 3. SCENA AND BALLATA, from "Il Guarany," Gomes
- MRS. HENRY NORTON.

PART SECOND.

1. OVERTURE, "Leonore, No. 3," Beethoven
 2. VIOLIN SOLO, "Cavatine," Raff

(by special request)

MR. HENRY HEYMAN.
 3. DANSE MACABRE (Dance of Death), St. Saëns
 4. CANZONETTA, { "My mother bids me /
 find my hair," Haydn
- MRS. HENRY NORTON.
5. OVERTURE, "Jubel," Weber

::

CONTINUED

::

Metropolitan Temple on Fifth Street, near Market. In 1895 Mr. Scheel gave weekly symphony concerts at the Auditorium, corner Eddy and Jones. Later the Philharmonic Orchestra engaged Mr. Scheel's services, and after this season the distinguished musician left the city for the East.

During his absence the Hinrichs-Beels symphony concerts were given at the Baldwin Theatre. Fritz Scheel returned to San Francisco in 1897 and in October of that year Mr. Parrott again came to the rescue of symphony concerts in San Francisco and backed a series of concerts at the Tivoli Opera House which began on December 2. This was the occasion for the organization of the San Francisco Symphony Society. In November, 1898, a second season was begun at the Orpheum Theatre, and in 1899 the third and last Scheel season was given. In 1902 Mr. Scheel returned from Philadelphia, where he had in the meantime become conductor of the Philadelphia Orchestra, on a visit, and gave another series at the Grand Opera House on Mission Street. Mrs. Phoebe Hearst was then President of the Symphony Society.

From 1900 to 1906 the San Francisco Symphony Orchestra was at various times conducted by Henry Holmes and Paul Steindorff. Landro Campanari gave one concert with this orchestra. Later Frederic Zech gave a series of symphony concerts at Fischer's Theatre, where now stands Tait's. In 1905 Dr. J. Fred Wolle organized a symphony orchestra under the auspices of the University of California, and two or three seasons were given at the Greek Theatre in Berkeley.

On Friday afternoon, December 29, 1911, the first concert was given under the auspices of the Musical Association of San Francisco, of which Mr. T. B. Berry was then President, with Henry Hadley as conductor. An average of ten concerts a season were given until the exposition. During the exposition in 1915 the Boston Symphony Orchestra visited this city and thirteen or fourteen concerts were given during ten days, every concert being crowded, in Festival Hall, which seated 4000 people. This evident love for symphony concerts was partly responsible for changes in the plans of the Musical Association. Alfred Hertz, who was then spending the summer in California, was secured as conductor, and after the first season under Mr. Hertz, the guarantee fund was increased, the orchestra enlarged, musicians were engaged by the week for six months, and San Francisco became one of the big symphonic centers of this country.

Mason & Hamlin



AMERICA has, for many years, led the world in the quality of pianos produced. One dominating name has succeeded another as something more beautiful, more enduring, has been evolved, the leadership always passing to the piano which is finer and more costly than those which have preceded it. Today the Mason & Hamlin is universally acknowledged to be the most exquisitely beautiful piano the world has ever known—the choice of the connoisseur, and of those that buy the best that the world affords. Inspection is invited.

Uprights \$700 Upwards

Grands \$1100 Upwards

Obtainable Only at Our Stores



The **Wiley B. Allen Co.**
MASON AND HAMLIN PIANOS



135-153 Kearny St.

217-225 Sutter St.

Oakland: 1209 Washington

PROGRAMME NOTES

:: By Felix Borowski

SYMPHONY NO. 3, "EROICA," E FLAT, OP. 55

Ludwig van Beethoven
1770-1826

THE first conception of a symphony which should be connected with the championship of liberty, the furtherance of national glory as represented in the genius of Napoleon Bonaparte, was given to Beethoven as early as 1798. In the first month of that year, General Bernadotte was sent by the French Directory upon a diplomatic mission to the Austrian Court. He arrived at Vienna, February 8, and there is reason to believe that Beethoven became on terms of more or less intimate friendship with him. That Bernadotte was interested in music would seem to be evident from the fact that the violinist, Rudolph Kreutzer, was in his suite, and that, in later years, when Bernadotte had been elevated to the throne of Sweden, Beethoven addressed a letter to him (March 1, 1823) thanking him for an honor bestowed by the Royal Academy of Sweden, and stating that he (Beethoven) had often admired and viewed with the liveliest interest the king's solicitude for art. It was General Bernadotte who was supposed to have suggested to Beethoven a symphony which should be entitled "Bonaparte." Anton Schindler, one of Beethoven's most intimate associates, stated in his life of the composer that Bernadotte was directly responsible for the work, and that the fact was well known not only to himself, but to Count Lichnowsky, "who was often with Beethoven in the company of Bernadotte." Yet Dr. Bertolini asserted that the first idea of the *Sinfonia Eroica* was given to Beethoven by Bonaparte's expedition to Egypt in May, 1798, and that the rumor of Nelson's death at the Battle of Aboukir inspired the Funeral March. Czerny, whose imagination sometimes outran his common sense, suggested that the death of the English general, Abercrombie, was the original inspiration of the symphony, and he added the rather enigmatic opinion that the naval character of the themes and of the whole first movement was due to this catastrophe.

Whatever or whosoever may have lead Beethoven to compose the *Eroica* symphony, it is clear that Napoleon Bonaparte was the central inspiration of the whole. We know this from the original manuscript of the work which bears the inscription "Bonaparte"; and in a letter to Breitkopf and Hartel, dated August 26, 1804, Beethoven, offering the symphony for publication, wrote: "The symphony is really entitled *Bonaparte*, and in addition to the usual instruments there are, specially, three obligato horns. I believe it will interest the musical public."* Beethoven probably began serious work upon the symphony in the summer of 1803, when he was sojourning at Ober-Döbling, and the greater portion of the work was written there; for, upon his return to Vienna in the autumn, the finale was sufficiently complete to permit of a general idea of it to be given on the piano to the painter, Mahler,

* Breitkopf and Hartel rejected the symphony, and their paper set forth a merciless attack upon it, written by Rochlitz. Beethoven was not, however, in the least disconcerted by this, and he asked the publishers to remember him kindly to Rochlitz and say that he hoped that that critic's bad temper toward him had somewhat toned down.

Chickering

"The Oldest in America."

"The Best in the World."

The one real American Piano. Its founder Jonas Chickering was also recognized as the founder of the piano manufacturing industry of America.

We have on display a most complete stock at all times.

BYRON MAUZY,

Home of the Chickering

250 Stockton St., San Francisco, and 575 Fourteenth St., Oakland

EMIL BARTH

Instructor of PIANOFORTE and THEORY OF MUSIC

ENSEMBLE CLASSES: 2 Pianos, 8 Hands for Sight reading and Practice of: Symphonies, Overtures and compositions of classic and modern composers.

LARGEST PRIVATE LIBRARY ON THE PACIFIC COAST

Phone:

Music Studio:

West 7681

1600 Baker St. corner Bush

THE SAN FRANCISCO SAVINGS AND LOAN SAVINGS SOCIETY COMMERCIAL

526 CALIFORNIA STREET, SAN FRANCISCO, CAL.

Member of the Associated Savings Banks of San Francisco

MISSION BRANCH, Mission and 21st Streets.

PARK-PRESIDIO DISTRICT BRANCH, Clement and 7th Ave.

HAIGHT STREET BRANCH, Haight and Belvedere Streets.

DECEMBER 31st, 1918

Assets	\$58,893,078.42
Deposits	54,358,496.50
Reserve and Contingent Funds	2,336,411.92
Employees' Pension Fund	295,618.00

OFFICERS

JOHN A. BUCK, President
GEO. TOURNY, Vice-Pres. and Mgr. A. H. R. SCHMIDT, Vice-Pres. and Cashier
E. T. KRUSE, Vice-President
WILLIAM HERRMANN, Assistant Cashier
A. H. MULLER, Secretary
WM. D. NEWHOUSE, Assistant Secretary
GOODFELLOW, EELLS, MOORE & ORRICK,
General Attorneys

BOARD OF DIRECTORS

JOHN A. BUCK
GEO. TOURNY
E. T. KRUSE
E. A. CHRISTENSON
A. H. R. SCHMIDT
I. N. WALTER
HUGH GOODFELLOW
A. HAAS
E. N. VAN BERGEN
ROBERT DOLLAR
L. S. SHERMAN

and others. Early in 1804 the symphony was finished, and it was Beethoven's intention to send a copy of the score to Bonaparte, the champion of the heart of the composer. We shall see that the intention was never realized. In May, 1804, Napoleon, who for long had been an absolute ruler, in fact, if not in name, assumed the title of Emperor, and the regal splendor that had once ruled at the French court was reinstated.

The score for Napoleon was lying on a table in Beethoven's room awaiting its dispatch even as Ries brought the news of Bonaparte's assumption of the throne. Beethoven was filled with rage—with bitter disappointment. "He is nothing but an ordinary man after all! Now we shall see him trample on the rights of men. He seeks only to gratify his own ambition; he will elevate himself above all others and become a tyrant!" As he spoke these words Beethoven strode to the table, and taking up the score tore off the title-page with Napoleon's name upon it and threw it on the floor. When the third symphony was published in 1806 no mention was made, on the title, of Bonaparte. Yet there was this indirect reference to him: "Sinfonia Eroica, composed to celebrate the memory of a great man. . . ." The word "memory" is of such significance.

The first performance of the Eroica symphony was at a private concert given at the mansion of Prince Lobkowitz in December, 1804. The first public production of the work was at a concert given by the violinist, Clement, on Sunday, April 7, 1805. It was the first number on the second part of the programme, and it was announced that the symphony—in D sharp major!—would be conducted by the composer himself. There was some complaint among the critics as to the length of the work, and it would seem that a certain restlessness was to be observed even among the listeners, for Czerny remembered that during the performance some one in the gallery shouted, "I'd give a kreutzer if it were over!"

In other countries the symphony was first heard as follows: In England, at the second concert of the second season of the Philharmonic Society, February 21, 1814. In Paris, the first authentic date of performance was at a Conservatoire concert, March 9, 1828. In Russia, the symphony was given for the first time at Petrograd, March 15, 1834. In Italy, not until 1866, when Sgambati produced it at Rome. No performance took place in Spain until 1878.

The Eroica symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettle-drums and strings.

I. (*Allegro con brio*, E flat major, 3-4 time.) After two resounding chords for the orchestra the principal theme is set forth by the violoncellos. The subject is an exact repetition of the overture to Mozart's youthful opera, "Bastien et Bastienne." Prodhomme suggests that Beethoven may have heard this work at Bonn. After this theme has been heard in the full orchestra another idea is given out, conver-

sationally as it were, by the wood-wind. The second subject proper appears after a descending passage *fortissimo* in the full orchestra. The first phrase of it is heard in the woodwind, *piano*, rising to a *crescendo*, the strings then continuing it. Another section of the subject appears in a vigorous *forte* given to the whole orchestra. There is a codetta, in which the material of the principal theme is suggested. This closes the Exposition.

The Development is elaborate. After some preliminary matter in the strings there ensues a working out of the conversational passage in the wood-wind previously referred to. There is then heard development of the principal theme, and a return is made to the subject worked out before. Attention may be drawn to a violent outburst in which the full orchestra, *fortissimo*, calls out a passage in which the accent is apparently changed to two instead of three beats in a measure. It was while conducting the symphony in 1804 that Beethoven lost his beat at this place, and the orchestra became so confused that the players were obliged to stop and begin over again. Following this comes a tranquil episode, the melody of which is given to the oboe. At the close of the Development occurs the well-known passage in which the horn gives out the first four notes of the principal theme—the chord of E flat—while the violins play B flat and E flat against it. At the first performance of the symphony, Ries, who was in Beethoven's vicinity, called out, when the passage arrived, "The d—d horn player has come in wrong. That sounds abominably false!" Ries declared that for making this statement he narrowly escaped being cuffed by Beethoven, and that it was long before the master forgave him. The Recapitulation follows immediately with the principal theme in the 'cellos as before. The second subject arrives in E flat, and there is a very long and elaborate coda in which previous material is worked over.

II. Marcia Funèbre. (*Adagio assai*, C minor, 2-4 time.) The introduction of a funeral march into a symphony was something of a departure in the period in which Beethoven passed his existence. Yet the master had already done the same thing in his Sonata, Op. 26, written in 1802. In this the slow movement is entitled "Marcia funèbre sulla morte d'un Eroe." That the march in the symphony was directly concerned with Napoleon there can be no doubt, if Schindler spoke the truth when he asserted that on the death of Napoleon being made known to Beethoven that master remarked that he had written his funeral march seventeen years before.

The subject is announced *pianissimo* by the first violins, to be taken up eight bars later by the oboe. The second theme, in E flat major, appears in the strings. Development of the two subjects follows, and what may be considered as the trio of the march is ushered in with the section (*Maggiore*) in which a melody is put forward successively by the oboe and flute, the violins playing an accompaniment of triplets. The violins continue this melody, and it is worked out in different instruments. The minor mode and the first subject in the violins returns; but the after treatment of this theme is different, fugal development of it

entering at the tenth measure. The motive of the fugato is presented *fortissimo* by the full orchestra. There is a slight reminiscence of the first theme, following which there comes an outburst in the horns and trumpets. The first subject returns in the oboe and clarinet, and is immediately followed by the second theme, again in the strings, and in E flat as before. Towards the close of the movement a tranquil melody is sung by the first violins, and the first theme comes back fragmentarily as the movement finishes.

III. Scherzo. (*Allegro vivace*, E flat major, 3-4 time.) Six measures of introduction in the strings, *sempre pianissimo e staccato*, precede the first theme in the oboe and first violins. Practically the whole material of the Scherzo is based on this. The Trio (in the same key) is announced by the three horns which play an important part in the unfolding of this section. There are passages for the wood-wind answered by similar ones in the strings, and the horn subject returns. The Scherzo is then repeated in a shortened version.

IV. Finale. (*Allegro molto*, E flat major, 2-4 time.) This movement is a theme and variations. The theme was evidently one of which Beethoven had affection; for, in addition to the use which he made of it in this symphony he had previously employed it in the finale of the "Prometheus" music (1801), in the finale of the Variations for piano in E flat (1802), and in a Contretanz.

The movement begins with an impetuous passage in the strings and seven chords *fortissimo* in the full orchestra. The theme is then put forward by the strings, *pizzicato*. This is, however, the bass of the real theme, which occurs later. There is a touch of Beethoven's humor in the representation of this subject in the strings with answering notes on the unaccented beats by the wood-wind. In the first variation the theme is put forward by the second violins with a conversational passage between the violoncellos and first violins. All other instruments are silent. In Variation II the theme is in the first violins accompanied with a triplet figure in the other strings. The third variation presents the theme proper in the oboe with a broken-chord figure running against it in the first violins, which later take up the theme itself. The fourth variation is an extended fugal treatment of the first portion of the theme. The first violins and flute bring back (in D major) the second portion, and there is a continuation of it in the flutes and oboes with a running counterpoint in the first violins and wood-wind; but the bass of this is made up of the first four notes of the theme.

The second part of the theme returns gently in C major in the first violins, and there follows contrapuntal treatment of the first portion, a fugato being a characteristic feature of it; but both parts of the theme are worked into the fabric of the movement. There is a pause on a chord played by the full orchestra, and the tempo changes to *Poco Andante*. Here the wood-wind introduces a further variation of the theme, it being continued by the strings. Following this there occurs a passage in the first violins and oboes (arpeggios in the clarinet) curiously suggestive of a portion of the "Leonore" overture No. 3,

and the second portion of the theme is called out *fortissimo* by the basses, wood-wind and trumpets. A grandiose coda concludes the symphony.



SYMPHONIC POEM,
"LE CHASSEUR MAUDIT"

Cesar Franck
1822-1890

"**L**E CHASSEUR MAUDIT" ("The Wild Huntsman") was composed in 1883, and performed for the first time at a Padeloup concert, Paris, January 13, 1884. The first performance in America was given at Cincinnati, January 29, 1898. The work is based on a ballad by Gottfried August Bürger (1747-94) which, in its turn was founded upon an ancient legend. The programme of the symphonic poem is thus set forth on a flyleaf of the score:

"It is Sunday morning. In the distance is heard the joyous pealing of bells and the sacred chantings of the worshippers. What desecration! The wild Count of the Rhine winds his hunting-horn. . . .

"The chase goes on over grain fields, moors and prairies. 'Hold on, Count, I pray thee; listen to the pious chants!' 'No!' And the rider rushes on like a whirlwind.

"Suddenly the Count is alone. His horse can not move, nor his horn any longer give forth a sound. A grim, pitiless voice curses him: 'Desecrator,' it says, 'be thou forever pursued by the Evil One.'

"The flames blaze up on all sides. The Count, mad with terror and pursued by a pack of demons, flees ever faster and faster—across abysses by day and through the sky by night."

The symphonic poem is scored for two flutes, piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-a-pistons, three trombones, tuba, kettle drums, two bells, cymbals, triangle, bass drum and strings. The work opens (*Andantino quasi allegretto*, G major, 3-4 time) with a theme for the horn, much use being made of it in later portions of the piece. The horn passage is broken by phrases of a religious character, played by the violoncellos. The sounds of bells are heard, and after further interpolations of the horn call the violoncello theme is played *fff* by all the strings. This leads into the second section of the work (G minor, 9-8 time), illustrative of the entrance of the Count and his followers, and of the hunt. *Molto lento*, B minor, 3-4 time. Sinister sounds are heard. The count vainly endeavors to wind his horn. A portentous voice is heard (bass tuba); the curse is shouted forth by the brass. The pace is quickened; the infernal hunt begins, the remainder of the work being occupied with its delineation.

OVERTURE TO

"BENVENUTO CELLINI," OP. 23

Hector Berlioz
1803-1869

BERLIOZ considered the composition of an opera on Benvenuto Cellini as early as 1834, but the work did not arrive at completion until 1837. The production was arranged to take place at the Opera, September 3, 1838, but Duprez, who had been cast for the part of Cellini, fell sick, and he was unable to sing, so the performance was postponed until September 10.

Berlioz had had bitter experiences at the rehearsals. Habeneck, who conducted the opera, was surly, and indisposed to assist a colleague whom he disliked hardly less than the music which Berlioz wrote. The orchestra was indifferent, the singers played practical jokes on each other, and the dancers in the ballet pinched their partners. Discipline was set at naught, for it was generally understood that not only Habeneck, but the manager, Duponchel, would be delighted if the opera resulted in a fiasco. And it did so result. "The overture," said Berlioz, "made a furore; the rest was unmercifully hissed. However, it was played three nights." Nor did "Benvenuto Cellini" fare better when it was presented under the composer's direction at Covent Garden, London, June 25, 1853.

In spite of the presence of Queen Victoria and the Royal family, the audience spent the evening howling and shrieking, and a determined attempt was made to bring to a complete stop the performance at the "Carnaval Romain," which was the introduction to the second act.

The popularity of Berlioz in England was, or had been, considerable, and the French master had anticipated much success from the production of "Benvenuto Cellini." As the result of his anticipation he had invited the principal artists and a number of friends to supper after the performance. When the success turned out to be a fiasco of the most dismal kind, the guests did not gather together sufficient courage to meet Berlioz at his supper party. Only one, J. W. Davidson, musical critic of the *Times*, put in an appearance to discover the composer of "Cellini" sitting in solitary dejection at a table spread for many people. "The two men sat down at the deserted board," said Francis Hueffer,* "Berlioz being moved to tears by the tact and true politeness shown by his solitary guest."

Liszt presented "Benvenuto Cellini" at Weimar, March 20, 1852. "In spite of all the stupid things that have been set going about it," wrote this liberal-minded master to Richard Wagner, "'Cellini' is, and remains, a highly estimable work. I am sure you would like many things in it." But Wagner could not light within his soul any flame of enthusiasm for Berlioz or his works. The opera has since been performed in many German towns.

The overture was published as a separate piece, and dedicated by Berlioz to his friend, Ernest Legouve, who had advanced a loan of two thousand francs whereby the composer might find leisure to com-

* "Half a Century of Music in England," London, 1889, by Francis Hueffer.

PROGRAMME NOTES :: CONTINUED

plete his work. The opera as a whole was dedicated to the Grand Duchess of Weimar.

Berlioz scored the overture to "Benvenuto Cellini" for the following orchestra: Two flutes (piccolo), two oboes, two clarinets (bass clarinet), two bassoons (four bassoons *ad libitum*), four horns, four trumpets, two cornets, three trombones, tuba, three kettle drums, bass drum, cymbals, triangle and strings.

The overture opens with twenty-two measures of *Allegro deciso con impeto*, G major, 2-2 time. There is a pause, following which the tempo changes to *Larghetto*, 3-4 time, in which appears a *pizzicato* passage in the basses, taken from the air "A tous péchés pleine indulgence" (3rd Act). The wood-wind almost immediately brings forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the wood-wind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto*. The principal subject of this appears in the wood-wind over a syncopated accompaniment in the strings. A transitional passage \sharp for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

There now follows elaborate development of the preceding material. The theme which opened the overture returns \sharp , and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A crescendo leads to a vigorous section, in which the brass vociferate \sharp the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme.

Ashley Pettis

PIANIST AND TEACHER

Announces his return to San Francisco after an absence of a year and a half in Government service.

STUDIOS: Kohler & Chase Bldg., San Francisco.
Phone Kearny 5454.

RESIDENCE: 1931 Home Street, Berkeley. Phone
Berkeley 4081-W.

The Musical Association of San Francisco

Subscribers to the Guarantee Fund

1918 — SEASON — 1919

The Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, was incorporated to foster and prompt the art of music, and to further the creation and production of musical compositions.

Anyone who desires to participate in this undertaking may do so upon payment of One Hundred Dollars or more per year, according to the class of membership.

To the following group of men and women is due the credit for its perpetuation.

Allen, Mrs. Frances W.	Crocker, Mrs. H. J.	Griffith, Mrs. Edwin L.	Judson, Mrs. Chas. C.
Allen Co., Wiley B.	Crocker, Wm. H.	Guggenbime, Berthold	Kahn, Frederick
Allen, Wyatt H.	Cushing, Mrs. O. K.	Guggenbime, D. J. (*)	Kaufmann, Wm.
Ames, Mrs. F.	Davenport, Sallie	Guggenbime, Mrs. L.	Kennedy, Robert A.
Anderson, Alden	Davis, D. G.	Gunst, M. A.	King, Homer S.
Anderson, A. E.	Davis, Winfield S.	Gunst, Morgan A.	Kingsbury, K. R.
Anderson, Frank B.	Deering, Chas. J.	Haas, Mrs. A.	Kirkwood, Mrs. R. C.
Armsby, Geo. N.	Deering, Frank P.	Haas, Mrs. Wm.	Kittle, Mrs. H. DeWitt
Armsby, Mrs. J. K.	de Echequren, A.	Hale, R. B.	Knight, Mrs. E. J.
Armsby, J. K.	DeForest, A. T.	Hale, P. C.	Kohn, Mrs. Geo. A.
Arnstein, L.	de Gulnee, Chas., Jr.	Hall, Frederick W.	Koshland, Max
Babeock, Mrs. Wm.	De Pue, Edgar J. (*)	Hammersmith, Mrs. A. S.	Koshland, Mrs. M. S.
Bachman, Mrs. Simon	De Young, M. H.	Hammond, A. B.	Koster, Fred'k. J.
Baldwin, Mrs. A. S.	Dilliman, Mrs. Chas.	Hanna, Rt. Rev. Edw. J.	Lathrop, Mrs. C. G.
Barron, Mrs. E. B.	Dimond, E. R.	Hanna, Mrs. R. J.	Lavenson, A. S.
Barth, J. & Co.	Dinkelspiel, Samuel	Hanna, R. J.	Law, Dr. Hartland
Bauer, Samuel	Dohrmann, A. B. C.	Harris, Mr. & Mrs. M. A.	Lawson, John
Baumgartner, Mrs. J. J.	Dohrmann, F., Jr.	Hayne, Grace P.	Lawton, Mrs. G. T. (*)
Beaver, The Misses	Dollar Co., Robert	Hays, T. A.	Lengfeld, Mrs. A. L.
Bellevue Hotel Co.	Donohoe, J. A.	Hearst, Mrs. Phoebe A.	Lent, Mrs. Eugene
Bentley, R. I.	Drum, F. G.	Hecht, Bert R.	Levi, Mrs. Herman
Reyard, E. D.	Drum, John S.	Hecht, Miss Edith	Levison, J. B.
Blanding, Gordon	Dunne, P. F.	Hecht, Elias M.	Levison, L. O.
Blaney, Mrs. Chas. D.	Durney, Jos.	Heller, E. L.	Levison, R. J.
Bliss, Walter D.	Ehrman, Albert L.	Heller, Moses	Liebes, Mrs. Isaac
Blumlein, Jacob	Ehrman, Sidney M.	Heller, Mr. & Mrs. E. S.	Liebes, Leon
Booth, Grace Davis	Ehrman, Mrs. S. W.	Heller, Mrs. S. W.	Liebmman, Maurice
Borel, Antoine, Jr.	Elkins, Felton B.	Hellman, H. G.	Lillienthal, Mrs. B.
Bouru, Mr. Wm. B.	Eloesser, A.	Hellman, Isaias W.	Lillienthal, Mrs. S.
Bowles, P. E.	Esberg, Mrs. Matilda	Hellman, Mr. & Mrs. I. W., Jr.	Lillienthal, Jesse W.
Boyd, Mrs. John F.	Esberg, Mr. & Mrs. M. H.	Henry, C. A.	Lillienthal, Mrs. S.
Boyd, Miss Louise A.	Eyre, Mrs. E. L.	Henshaw, Mrs. W. G.	Linnard, D. M.
Brandenstein, Mr. Edw.	Eyre, Robert M.	Herold, Rudolph, Jr.	Lisser, Louis
Brandenstein, Mrs. M.	Faxon, Mrs. Ross S.	Herrin, Wm. F.	Lowe, Mrs. Barbara
Brandenstein, Mrs. M. J.	Fennimore, W. D.	Herstein, Dr. M.	Lowe, Benard
Brenner, Gustave	Felton, Chas. N., Jr.	Higgins, M. R.	Luce, G. W.
Britton, John A.	Felton, Chas. N., Jr.	Hill, Mrs. H. L., Sr.	Mack, Mrs. A.
Brobeck, W. I.	Figenbaum, Julius	Hill, Harry	Mack, H. L.
Bromfield, Mrs. D. G.	Fischer, Mr. & Mrs. E. G.	Hind, Geo. U.	Maillard, Miss L. M.
Brooke, Mrs. John F.	Fitzhugh, Wm. M.	Holmes, Howard C.	Mangels, Miss A.
Brown, Arthur M.	Fleishhacker, Mrs. A.	Holton, L. V.	Manheim, H. S.
Buchanan, Mrs. A. N.	Fleishhacker, H.	Hood, Wm.	Marcus, G.
Buck, Mrs. John A.	Fleishhacker, M.	Hooker, C. Osgood	Martin, Mrs. E.
Burgess, R. N.	Flood, Mrs. J. L.	Hooker, Mrs. K. P.	Martin, Joseph
Burnett, Mrs. W. S.	Franklin, Dr. W. S.	Hooper, John A.	Martin, Walter S.
Byrne, James W.	Fries, Wm.	Hopkins, E. W.	Matson, Mrs. Wm.
Cahn, Mayer I.	Gartenlaub, Mrs. A.	Hopkins, Georgina C.	McBean, P. McG.
Cameron, Geo. T.	Gerstle, Mrs. Hannah	Hopkins, Timothy	McCreary, Mrs. F. C.
Cartan, Henry	Gerstle, Mark L.	Horst, E. Clemens	McDade, Mrs. J. J.
Chamberlain, Selah	Ghirardelli, D.	Houser, Mrs. Maxwell	McGregor, John A.
Chanslor, J. A.	Giannini, A. P.	Hovey, Chester L.	McKee, John D.
Christenson, E. A.	Gibbs, Mrs. Geo. W. (*)	Hueter, Ernst C.	McLaughlin, Mrs. A.
Clark, Warren D.	Goldstein, Alexander	Hueter, E. L.	McNear, Geo. W.
Clarke, Mrs. C. W.	Goldstein, S. L.	Hueter, Mrs. E. L.	McNear, S. B.
Clement School, The Ada	Goodrich, Mrs. C. S.	Hueter, O. M.	Meyer, Geo. H. C.
Coffey, Dr. & Mrs. W. B.	Goodrich, C. S.	Humburg, J. F.	Meyer, H. H. E.
Coffin, Mrs. Jas.	Graham, Mrs. Jas. H.	Huntington, Marian	Meyer, J. H.
Coleman, Miss Janet	Grant, Joseph D.	Hyman, Joseph	Meyer, Viola S.
Coleman, Miss P. H.	Graves, Mrs. Walker C.	Irwin, Mrs. Fannie M.	Meyerfeld, Mr. & Mrs. M.
Coleman, S. Waldo	Green, Chas. E.	Isenberg, Mrs. V.	Michels, L.
Comyn, W. Leslie	Greenbaum, Mrs. M.	Jackling, D. C.	Miller, C. O. G.
Cook, C. W.	Greene, Mrs. Louis C.	Jacobi, J. J.	Moffitt, Dr. H. C.
Cooper, Geo. D.	Greenebaum, Emil	Jacoby, P. I.	Moffitt, J. K.
Cowell, Mrs. E. V.	Gregg, Wellington, Jr.	Johnson, Mrs. Ada	Monteagle, Mr. & Mrs. L. F.
Cox, E. H.	Gregory, Mr. & Mrs. Warren	Johnson, C. B.	Moore, Mrs. A. A., Jr.
Crocker, Chas. H.	Griffin, Frank W.	Johnson, S. O.	Moore, C. C.
Crocker, Chas. T.	Griffith, Miss A. S.	Johnson, Wm. Pierce	Moore, Mrs. R. S.
			Morrison, A. F.

Subscribers to the Guarantee Fund

Morse, L. L.
Morshead, Mrs. E. C.
Mulcahy, R. E.
Musto, Mrs. Joseph
Neilson, Mrs. K. F.
Neustadter, Mrs. D.
Newhall, W. Mayo
Nickel, Mrs. J. LeRoy
Nuttall, Mrs. J. R. K.
O'Connor, Mrs. F. C.
Ohlandt, Mr. & Mrs. H. W.
Ohlandt, Mrs. N.
Pacific Musical Society
Parrott, John (*)
Pauson, F. & Sons
Payson, A. H.
Payson, Mrs. A. J. P.
Penoyer, Mrs. C. W.
Perrin, Mr. & Mrs. J.
Peterson, Mrs. F. C.
Phelan, James D.
Pierce Arrow Co.
Pierce, Mrs. Ira
Pischel, Mrs. K.
Pond, Mrs. S. C.
Porter, Mrs. M. C.
Putnam, Osgood (*)
Raiss, Albert
Raiss, Carl
Ransohoff, L. (*)
Redington, Wm. P. (*)
Reid, J. W.
Reid, M. J.
Robbins, Mrs. Lloyd
Robbins, Mrs. R. D.
Rolph, Mrs. Jas., Jr.
Rolph, Geo. M.
Roos, Geo. H.

Rosenbaum, Mrs. S. D.
Rosenberg, Abraham
Rosenberg, M. L. & A.
Rosenstock, Mrs. S. W.
Rosseter, J. H.
Rothschild, John
Rothschild, Dr. Max
Sachs, Sanford L.
Samson, Mrs. R.
San Francisco Musical Club
Saroni, Louis
Schilling, August
Schilling, Miss Elsa
Schlesinger, B. F.
Schloss, Mrs. F. F.
Schmidt, A. H. R.
Schmiedell, Mrs. E. G.
Schubert Quartette
Schwabacher, Mrs. A.
Schwabacher, L. A.
Schwabacher, Mrs. Louis
Schwabacher, Mrs. Ludwig
Scott, Mrs. H. T.
Seale, Mrs. Jessie D.
Sesnon, Wm. T.
Severance, J. S.
Sharon, Mrs. Louise T.
Sharp, Mrs. A. M.
Sherman, Clay & Co.
Shreve & Co.
Silverberg, J. S.
Simon, Mrs. Hattie
Simon, Mrs. S. G.
Sinsheimer, Mrs. B.
Sinsheimer, Henry
Slack, Chas. W.
Sloss, Joseph
Sloss, Leon

Sloss, Mrs. Louis
Sloss, Louis
Sloss, M. C.
Smith, James B.
Smith, Robt. Hays
Smith, Sidney V.
Smith, W. T.
Spieker, Mrs. J. J.
Spreckels, A. B.
Spreckels, Jno. D.
Sproule, Mr. & Mrs. Wm.
Stahl, Adolfo
Stern, Jacob
Stern, Sigmund
St. Goar, Mrs. H.
Strassberger, I.
Sussman, Mrs. S.
Sutro, Chas.
Sutro, Oscar
Sutton, J. G.
Thorsen, Mrs. W. R.
Tognazzini, T. C.
Tourny, Geo.
Tubbs, Alice Hagar
Uhl, Geo.
Van Eck, Mrs. T. C.
Van Sicklen, F. W.
Volkmann, G. F.
Waldeck, Herman
Walker, Mrs. Cyrus
Walker, Mrs. T. C.
Walter, Mrs. C. R.
Walter, Mrs. I. N.
Ward, Dr. Florence N.
Weeks, G. K.
Weinstock, Mrs. H.
Weir, Mrs. W. B.
Welch, Mrs. A., Jr.

Welch, Mrs. B. L.
Wheeler, Mrs. C. S.
Whitney, Mrs. A. L.
Whitley, H. A.
Whittell, George
Wiel, Eli H.
Williams, Miss Margaret
Williar, H. R.
Winslow, Mrs. S. S.
Wise, Otto I. (*)
Worden, C. E.
Wormser, Mrs. G.
Wright, Mrs. J. B.
Zellerbach, J. C.
a Friend
a Friend
a Friend

ASSOCIATE MEMBERS

Booth, Miss Jean
Cope, Mrs. Walter B.
Faye, Mrs. H. P.
Fontana, M. J.
Girard, Mrs. Frank
Livermore, Mrs. H. P.
Livermore, N. B.
MacLeod, Mrs. R. F.
Mayer, Henry L.
McKinstry, Miss Laura
Miller, H. M. A.
Mitau, Mrs. Morris
Pfungst, Mrs. Florence P.
Rosenblatt, Mrs. Arthur
Schussler, Mrs. Toby
Shreve, Treat & Eacret
Zech, Frederick

(*) In Memoriam

DRINK CASWELL'S COFFEE

Telephone Sutter 6654

or write

GEO. W. CASWELL CO.

442-452 Second Street

Over 1,800,000 cups served at the
Exposition



Keaton Non-Skids

*"Delivered Mileage for
Your Money—
Safety Without Charge"*

KEATON
TIRE & RUBBER CO.

636 Van Ness Ave.
Prospect 324

Oakland: 2811 Broadway; Lakeside 126

MISS LOUISA BIGNONE
150 25th Avenue Phone: Pacific 2579
PRIVATE INSTRUCTION IN ITALIAN

The San Francisco Symphony Orchestra

REPERTOIRE

1911-1919

Note—The Roman Numerals indicate seasons in which work was performed.

*—Preceding numeral indicates no programme note.

*—Preceding selection indicates first performance in San Francisco.

†—Preceding selection indicates first performance anywhere.

AUBER—	
Overture, "Fra Diavolo"	VI, VII
Overture, "Masaniello"	VII
Overture, "The Black Domino"	VIII
BACH—	
Air on G String from Suite No. 3, D Major	I, II, VII, VIII
Concerto No. 3, G Major for String Orchestra	III
BACH-ABERT—	
Prelude, Choral and Fugue	VII
BACH-GOUNOD—	
"Ave Maria" for Orchestra, Organ, Violin and Harp	*VII, *VIII
BANTOCK—	
Overture, "The Pierrot of the Minute"	IV
BEETHOVEN—	
Symphony No. 1, C Major, Op. 21	VII
Symphony No. 2, D Major, Op. 36	V
Symphony No. 3, "Eroica," E Flat Major, Op. 55	I, V, VIII
Symphony No. 4, B Flat Major, Op. 60	V
Symphony No. 5, Op. 67	II, IV, VI, VII
Symphony No. 6, (Pastoral) F Major, Op. 68	VII
Symphony No. 7, A Major, Op. 92	III, VI, VIII
Allegretto from 7th Symphony	VIII
Symphony No. 8, F Major, Op. 93	II, VI
Symphony, "Jena"	I
Overture, "Coriolanus"	I, VII
Overture, "Egmont"	II, VI
Overture, "Fidelio"	III
Overture, "Leonore," No. 3, Op. 72	II, V, VI, VIII
Concerto for Pianoforte No. 5, Op. 73	III, IV
Concerto for Violin, D Major	III, IV, V
Turkish March	VI
Trio in "C," Op. 87, for 2 Oboes and English Horn	VI, *VII, VIII
Rondino for 8 Wind Instruments	VIII
"Egmont"	
Freudvoll und Leidvoll	VI
Die Trommel Geruhret	VI
BERLIOZ—	
Overture to "Benvenuto Cellini"	VIII
Overture, "Le Carnaval Romain," Op. 9	II, IV, V, VII
The Damnation of Faust	
Minuet des Follets	VI, VII
Danse des Sylphes	VI, VII
Rackoczy March	I, II, VI, VII, VIII
Trio of the Young Ishmaelites from "The Infancy of Christ"	
(For Two Flutes and Harp)	VIII
BIZET—	
Overture, "Patrie"	VIII
Suite, "L'Arlésienne," No. 1	I, VI, VII, VIII
"Carmen," Suite No. 1	VI, VII
BLOCH, ERNEST—	
*"Schelomo"	VIII
BLOCKX, JAN—	
*"Five Flemish Dances"	VIII
BOCCHERINI—	
"Minuetto"	VIII
BOELLMANN—	
"Symphonic Variations," for 'Cello and Orchestra	I, III, VII

REPERTOIRE

BORODIN—	
Symphony No. 2, B Minor	VI
"A Sketch of the Steppes of Middle Asia"	I
BRAHMS—	
Symphony No. 1, C Minor, Op. 68	I, III, VI, VIII
Symphony No. 2, D Major, Op. 73	II, V, VII
Symphony No. 3, F Major, Op. 90	II, IV, V, VII
Symphony No. 4, E Minor, Op. 98	VI
Overture, "Academic Festival," Op. 80	VII
Concerto for Violin, D Major, Op. 77	IV, VI
Hungarian Dances	VI, *VII, VIII
Variations on a Theme by Haydn, Op. 56a	IV, VII
BRUCH—	
Concerto for Violin, No. 1, G Minor, Op. 26	II, VI
"Kol Nidrei," for Violoncello with Orchestra, Op. 47	VI, VII
BURGMEIN, J—	
"Venetian Carneval"	VIII
CHABRIER—	
Rhapsody for Orchestra, "Espana"	VI, VII, VIII
CHADWICK—	
"Jubilee," from Symphonic Sketches	III
CHAMINADE—	
"The Scarf Dance"	VII
CHARPENTIER—	
"Depuis le Jour," from "Louise"	II
CHAUSSE—	
Symphonic Poem, "Viviane," Op. 5	VI
CHERUBINI—	
Overture, "The Abencerages"	VIII
Overture to "Anacréon"	V, VII
CHOPIN—	
Andante Spianato and Polonaise, for Piano and Orchestra	VII
Concerto for Pianoforte, E Minor	I
DAVID—	
Air, "Mysoli" from "Pearl of Brazil"	I
DEBUSSY—	
"Iberia," No. 2, Tone Picture for Orchestra	VI
March, "Ecosse"	II, VI
Prelude to "The Afternoon of a Faun"	I, IV, V, VII, VIII
The Children's Corner	VII
Three Orchestral Sketches, "The Sea" (La Mer)	III, VII
DELIBES—	
Suite, "Coppelia"	I
Suite, "Sylvia"	I
"Valse Lente"	VI
"Pizzicati"	VI
Intermezzo from "Naila"	VIII
DUBOIS—	
"Xaviere," Entr' Acte Rigaudon	VIII
Suite, "La Farandole"	VIII
DUKAS—	
Scherzo (after a ballad by Goethe), "L'Apprenti Sorcier"	IV, V, VI, VIII
"The Peri," Danced Poem	V, VI
DVORAK—	
Symphony, "From the New World"	II, VII
Overture, "Carneval," Op. 92	II
Overture, "In der Natur"	III
"Humoresque"	*VII, VIII
Slavonic Dances	VIII
ELGAR—	
March, "Pomp and Circumstance"	II, VIII
ENESCO—	
Roumanian Rhapsody, No. 1, A Major, Op. 11	VI, VII
FAURE—	
Berceuse for 'Cello and Orchestra	VIII
Romance Without Words for 'Cello and Orchestra	VIII
FOOTE—	
Four Character Pieces, Op. 48	VI
FRANCK—	
Symphony, D Minor	III
Symphonic Poem, "Le Chasseur Maudit"	VIII
Symphonic Poem, "Les Éolides"	VI

REPERTOIRE

GERMAN—	
Suite, Three Dances from "Henry VIII"	II
GILLET—	
"Loin du Bal"	VIII
GLAZOUNOW—	
"Ballet Scenes" from Suite, Op. 52	
Oriental Dance	V
Marionettes	V, VI
Nocturne (From Chopinana)	VIII
Polonaise (From Chopinana)	VIII
Valse de Concert, Op. 47	VII
GLINKA—	
"Kamarinskaja"	VI
GLUCK—	
"Dance of the Happy Spirits" from "Orpheus"	VI, *VII
Overture, "Iphigénie in Aulis"	VI
GODARD—	
Suite, Op. 116, for Flute and Orchestra	VII
GOLDMARK—	
Symphony No. 1, Op. 26, "Rustic Wedding"	IV, VIII
Overture, "Sakuntala," Op. 13	I, IV, VIII
Overture, "In Springtime," Op. 36	II
GOUNOD—	
La Reine de Saba	II
Funeral March of a Marionette	VIII
Valse from "Romeo and Juliet"	I
GRAINGER—	
British Folk-Music Settings	V, VI, VII
Irish Tune from County Derry	} From Above VIII
Molly on the Shore	
Suite, "In a Nutshell"	VI
GRIEG—	
Concerto for Pianoforte in A Minor	II, IV, VI
Erotic	VIII
Heart Wounds and Last Spring	II, VII
Lyric Suite, from Op. 54	V, VI, VIII
March of Homage	II
Solvejg's Song from "Peer Gynt," Suite No. 2, Op. 55	*VII, VIII
Suite, "Peer Gynt," No. 1, Op. 46	I, VI, VII, VIII
Wedding Procession, Op. 79, No. 2	VIII
HADLEY—	
Symphony No. 2, "The Four Seasons"	I
Symphony No. 4, D Minor	II
*Symphonic Fantasia	VIII
Overture, "Herod"	I
Overture, "In Bohemia"	II
Cantata, "In Music's Praise"	II
Konzertstück for 'Cello and Orchestra	II
Rhapsody, "The Culbrit Fay"	III
Suite, "Atonement of Pan"	II
Tone Poem, "Salome," Op. 55	IV
HANDEL—	
Largo (for Orchestra and Organ)	*VII
HAYDN—	
Symphony in D	II
Symphony, G Major (B. & H. Ed. No. 13)	V, VI
Largo and Finale, "G Major Symphony"	VI
Theme and Variations from Emperor Quartet	I
HELLMESBERGER—	
"Ball Scene"	VIII
HERBERT—	
American Fantasia	VII
Irish Rhapsody	I, II, VII
Prelude to Act III, "Natoma"	II
HEROLD—	
Overture, "Zampa"	VIII
HUMPERDINCK—	
Die Königskinder	
Overture	III
Prelude to 2nd Act (Hellafest)	VI
Prelude to 3rd Act (Verdorben-Gestorben)	VI
Hansel and Gretel	
Dream Pantomime	II, VI
Prelude	VII

REPERTOIRE

D'INDY—	
"Lied" for Violoncello	V
IPPOLITOW-IVANOW—	
Two Numbers from "Caucasian Sketches"	VII
JACOBY, FREDERICK—	
†Symphonic Poem, "The Pied Piper"	V
†A California Suite	VII
KALINNIKOW—	
Symphony No. 1, G Minor	IV
KELLEY, EDGAR STILLMAN—	
Symphony No. 2, "New England," in B Flat Minor, Op. 33	VI
LALO—	
Symphonie Espagnole for Violin	I
Concerto in D Minor for 'Cello	III
Concerto for Violin in F Minor	II
Intermezzo for 'Cello and Orchestra	VI
Norwegian Rhapsodie	II, VII
Overture, "Le Roi d'Ys"	II
LIADOW—	
* "Baba-Yaga" (Tone Poem)	VIII
LISZT—	
Symphonic Poem, "Mazeppa"	VII
Symphonic Poem, No. 3, "The Preludes"	I, IV, V, VI, VII, VIII
Symphonic Poem, "Tasso"	II, VI
Concerto for Piano in E Flat, No. 1	II, IV
Concerto for Piano in A Major, No. 2	VII
"Hungarian Rhapsody," No. 1	VI, VII, VIII
"Hungarian Rhapsody," No. 2	*VII
"Love's Dream"	I, II, IV, VIII
Polonaise, E Major	I, II
"Die Lorelei"	IV
"Campanella"	IV
MacDOWELL—	
"To a Wild Rose"	I
Suite in A Minor, Op. 42	II
"Claire de Lune"	II
Indian Suite, Op. 48	III
Dirge (from Indian Suite)	VIII
MARCELLI, U—	
†Water Colors—Four Symphonic Sketches	VIII
MASCAGNI—	
Intermezzo from "Cavalleria Rusticana" for Orchestra and Organ	*VII
MASSENET—	
"Alsacien Scenes"	VII, VIII
"Under the Linden Trees," from above	VIII
Aria from "Hérodiade"	I
Ballet Music from "Le Cid"	VII, VIII
Cantata, "Eve"	II
"Elegie"	VIII
Meditation from "Thais"	VI, *VII
"Suite, "Scenes Neapolitan"	VIII
Suite, "Scenes Pittoresques"	II, VIII
MENDELSSOHN—	
Symphony No. 4, "Italian," A Major, Op. 90	IV, VII
Scotch Symphony (Two Movements)	II
Concerto for Pianoforte, No. 1, G Minor, Op. 25	III
Concerto for Violin, Op. 64	IV, VII
Concerto, E Minor for Violin	VII
Overture, "Fingal's Cave"	III
Overture, "Melusina," Op. 32	VI
Overture, "Ruy Blas"	II, VII
Music to "Midsummer Night's Dream"	
Overture	II, VI
Notturmo	VI
Scherzo	II, VI
Wedding March	VI
MOSZKOWSKI—	
Suite F Major, No. 1, Op. 30	I
Suite, "From All Nations"	II
Theme and Variations from Suite No. 1	I
Malaguena from "Boabdil"	II
Serenade	*VII, VIII
MOUSSORGSKY—	
"A Night on the Bald Mountain"	VIII

REPERTOIRE

MOZART—	
Symphony, "Jupiter," C Major	II, VI
Symphony in E Flat	III, VII
Symphony, G Minor (Köchel 550)	V, VII, VIII
Symphony in G Minor (Two Movements)	II
Overture, "Don Juan"	VIII
Overture, "The Magic Flute"	I
Overture, "Marriage of Figaro"	II, VI
Concerto in C Major for Flute and Harp	II
Concerto in D Minor, for Pianoforte (K. 466)	V
Concerto for Violin in E Flat Major, No. 6	VIII
Recitative and Aria from "La Clemenza di Tito"	III
NICOLAI—	
Overture, "The Merry Wives of Windsor"	I, VI, VII, VIII
PIERNÉ—	
Serenade	VII, VIII
PUCCINI—	
"Vissi di Arte" from "La Tosca"	II
"Un Bel di" from "Madame Butterfly"	IV
RABAUD, HENRI—	
*"Procession Nocturne," Op. 6	VIII
RACHMANINOW—	
Symphony No. 2, E Minor, Op. 27	II, IV, VII
Symphonic Poem, "Die Toteninsel"	III
Prelude in C Sharp Minor	II
RAVEL—	
Suite, "Ma Mere L'Oye"	II, VIII
REGER—	
Suite, "Romantique"	III
RIMSKY-KORSAKOW—	
"Sadko," Symphonic Poem	VIII
"Spanish Caprice"	II, VI, VII, VIII
Suite Symphonique, "Scheherazade," Op. 35	II, IV, V, VI, VII, VIII
ROSSINI—	
Overture, "William Tell"	I, VI, VII, VIII
RUBINSTEIN—	
Concerto for Pianoforte, No. 4, D Minor, Op. 70	III
"Toreadore and Andalousse" from "Ball Costume"	VIII
SABIN, WALLACE—	
†"Horn Pipe"	VIII
SAINT-SAËNS—	
Concerto for Violin in B Minor	II, III
Concerto for Pianoforte, No. 2, G Minor	II, IV, VIII
Concerto for Violoncello, A Minor, Op. 33	VI, VIII
Danse Macabre	II, VI, VII, VIII
Music from "Samson and Dalilah"	
Amour vieux aider	II, IV, VI
Bacchanale	VI
Dance of the Priestesses of Dagon	VI
Prelude to "The Deluge"	I, VI, VII, VIII
Rondo Capriccioso, Violin Solo	I, VIII
Serenade	VIII
Suite, "Algérienne," Op. 60	II
Symphonic Poem, "Phaëton," Op. 39	VI
"The Swan"	*VII, VIII
Tarantelle, for Flute, Clarinet and Orchestra	VII
SARASATE—	
"Zigeunerweisen" for Violin	II
SCHEINPFLUG—	
Overture to a Comedy of Shakespeare, Op. 15	V
(Introducing an English Melody of the 16th Century)	
SCHNEIDER, EDWARD F.—	
Symphony No. 1, A Minor, "In Autumn Time"	II
SCHMITT, FLORENT—	
Viennoise Rhapsodie	VII
SCHUBERT—	
Symphony No. 5 in B Flat	VI
Symphony No. 8, B Minor (Unfinished)	I, II, IV, VI, VII, VIII
Symphony, C Major (B. & H. Ed. No. 7)	III, V
"Hark, Hark the Lark"	IV
"Ave Maria"	VI
"Ständchen"	VI
"Military March"	VIII

REPERTOIRE

SCHUBERT—REGER—	
Entr'acte and Ballet Music, "Rosamund".....	VI
SCHUMANN, ROBERT—	
Symphony No. 1, B Flat, Op. 38.....	II, V
Symphony No. 2, C Major, Op. 61.....	VIII
Symphony No. 3, E Flat, Op. 97 (Rhenish).....	IV
Symphony No. 4, D Minor, Op. 120.....	VII
Concerto for Pianoforte, A Minor.....	VII
"Abenlied," for Violin.....	II
"Träumerei".....	VII
SCHUMANN, GEORGE—	
Variations and Double-Fugue on A Merry Theme, Op. 30.....	VI
SIBELIUS—	
Symphony No. 1, E Minor.....	VIII
Symphonic Poem, "Swan of Tuonela".....	III
Tone Poem, "En Saga".....	VII
Tone Poem, "Finlandia".....	II, VII
Valse Triste.....	I, II, VII, VIII
SINIGAGLIA—	
*Overture, "Le Baruffe Chiozzotte".....	VIII
SKILTON—	
*Two Indian Dances.....	VII
SMETANA—	
Overture, "The Bartered Bride".....	I, III, VI, VIII
Symphonic Poem, "Vltava" (The Moldau).....	II, V, VI, VII
STRAUSS, J.—	
Waltz, "Tales from the Vienna Woods".....	I
Waltz, "On the Beautiful Blue Danube".....	VI, VIII
Overture, "The Bat".....	VIII
STRAUSS, R.—	
Symphonic Poem, "Don Juan," Op. 20.....	I, II, IV, V, VII
Tone Poem, "Death and Transfiguration".....	II, VI
"Storelle del Bosco".....	II
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28.....	III, V
Love Scene from "Feuersnot".....	VI
Morgen.....	VI
STOCK—	
Symphonic Waltz.....	I
STRUBE—	
Overture, "Puck".....	II
SUPPÉ—	
Overture, "Poet and Peasant".....	VII
SVENDSEN—	
Overture, "Carnaval in Paris".....	II
TARTINI—	
Sonata for Violin, "Devil's Trill".....	III
TAYLOR, S. COLERIDGE—	
The Bamboula, Rhapsodic Dance.....	II, VIII
THOMAS—	
Overture, "Mignon".....	II, VII, VIII
THORLEY, WALTER HANDEL—	
Impressions from Shakespeare, "Macbeth".....	VI
TSCHAIKOWSKY—	
Symphony No. 4, Op. 36.....	II, VII
Symphony No. 5, E Minor.....	III, VIII
Symphony No. 6, "Pathétique".....	I, II, IV, VI, VII, VIII
Symphony, "Manfred," Op. 58.....	IV
Andante for Strings, Op. 11.....	VII, VIII
Overture, "1812," Op. 49.....	II, IV, VI, VII, VIII
Overture, "Romeo and Juliet".....	II, IV, VIII
Concerto for Violin, D Major.....	I
Concerto for Pianoforte, No. 1, B Flat Minor.....	II, IV, VI
"Italian Caprice".....	II, VIII
March Slav.....	I, II, IV, VI, VII, VIII
"Nutcracker Suite".....	I, VI, VII, VIII
Recitative and Aria, "Adieu Forests" from "Jeanne d'Arc".....	IV
Serenade, "Melancholique," for Violin.....	III
Suite No. 3, Op. 55.....	VII
TEDESCHI—	
Marionette Dance.....	VII
VERDI—	
Aria, "Ah fors'e lue" from "La Traviata".....	IV
March from "Aida".....	I

REPERTOIRE

VOLKMANN—	
Serenada No. 3, D Minor, for String Orchestra, Op. 69.....	IV
VON REZNICEK—	
Overture, "Donna Dianna".....	II
WAGNER—	
"A Faust Overture".....	V, VI, VII
"Rienzi"	
Overture.....	II, VI, VII
Aria, "Gerechter Gott".....	III
"The Flying Dutchman"	
Overture.....	I, II, IV, V, VI
"Tannhäuser"	
Overture.....	I, II, III, V, VI, VII
Aria, "Dich Theure Halle".....	V
Bacchanale.....	IV, VI
"Lohengrin"	
Prelude.....	I, II, III, IV, VI
Introduction to Act III.....	VII
Selections from "Lohengrin".....	I
"Tristan and Isolde"	
Prelude and "Isolde's Love-Death".....	I, II, III, IV, V, VI, VII
Tristan's Vision (Arrangement by A. Seidl).....	V
"Die Meistersinger von Nürnberg"	
Overture.....	I, II, III, IV, V, VI, VII
Introduction to Act III.....	III, V, VI
Prize Song (Wilhelm).....	VI, VII
Procession of the Guilds and Introduction to Act III.....	II
Wahn! Wahn!.....	III
"Das Rheingold"	
Entrance of the Gods into Walhalla.....	VII
Erda's Warning.....	II
"Die Walküre"	
Ride of the Valkyries.....	I, IV, VI
Wotan's Farewell and Magic-Fire Scene.....	I, II, III
"Siegfried"	
Voices of the Forest.....	II, III, IV, VII
Siegfried's Idyl.....	II, III, V
"Die Götterdämmerung"	
Siegfried's Rhine Journey.....	II, IV, VII
Siegfried's Death and Funeral March.....	I, III
"Parsifal"	
Prelude.....	V
Good Friday Spell.....	III, VI
Klingsor's Magic Garden and the Flower-Maidens.....	VII
Transformation Scene.....	II
Kaiser March.....	III
Träume.....	VI, VII
WEBER—	
Overture, "Euryanthe".....	II, IV, VI
Overture, "Der Freischütz".....	II, VI, VIII
Agatha's Aria (from "Der Freischütz").....	II
Overture, "Oberon".....	I, VI, VIII
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79.....	V
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster".....	V
WEBER-WEINGARTNER—	
Invitation to the Dance.....	VI, VII, VIII
WIENIAWSKI—	
Overture, "Russe," for Violin.....	II
Concerto for Violin in D Minor.....	II
Romance and Finale from D Minor Concerto.....	VIII
Souvenir of Moscow, Op. 6, for Violin and Orchestra.....	VII
WOODMAN—	
"An Open Secret".....	II
ZECH—	
Symphonic Poem, "Lamia".....	VII

SOLOISTS

1911-1919

Note—Roman Numeral indicates season in which soloist appeared.

PIANISTS—

Ada Clement (Beethoven, Concerto No. 5, E Flat, Op. 73).....	III
Adele Rosenthal (Grieg, Concerto, A Minor).....	II
Arthur Shattuck (Tschaikowsky, Concerto, B. Flat Minor).....	VI
Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25).....	III
Frances Rock-Shafter (Saint-Saëns, Concerto, G Minor).....	II
Gottfried Galston (Liszt, Concerto, E Flat, No. 1).....	II
Harold Bauer on "Duo-Art" Piano (Saint-Saëns, Concerto in G Minor).....	VIII
Harold Bauer (Schumann, Concerto, A Minor).....	VII
Joseph Hofmann (Rubinstein, Concerto No. 4, D Minor, Op. 70).....	III
Ossip Gabrilowitsch (Mozart, Concerto, D Minor).....	V
Weber, Concert Piece, F Minor, Op. 79).....	V
Percy Grainger (Grainger, Suite, "In a Nutshell").....	VI
(Grieg, Concerto, A Minor, Op. 16).....	VI
Rudolph Ganz (Beethoven, Concerto, No. 5, in E Flat Major, Op. 73).....	IV
(Liszt, Concerto for Piano, No. 1, E Flat).....	IV
Tina Lerner (Chopin, Andante Spianato and Polonaise).....	VII
(Chopin, Ballade, G Minor).....	IV
(Chopin, Valse, A Flat Major).....	IV
(Grieg, Concerto).....	IV
(Liszt, "Campanella").....	IV
(Liszt, Concerto No. 2, A Major).....	VII
(Saint-Saëns, Concerto, No. 2, G Minor).....	IV
(Schubert-Liszt, "Hark, Hark, the Lark").....	IV
(Tschaikowsky, Concerto, B Flat Minor).....	II, IV
Valdimir De Pachmann (Chopin, Concerto, E Minor).....	I

VIOLINISTS—

Albert Spalding (Beethoven, Concerto, D Major, Op. 61).....	IV
(Mendelssohn, Concerto, Op. 64).....	IV
Eduard Tak (Lalo, Symphonie Espagnole).....	I
(Saint-Saëns, Rondo Capriccioso).....	I
Efram Zimbalist (Brahms, Concerto, D Major, Op. 77).....	IV
(Tschaikowsky, Concerto, D Major).....	I
Fritz Kreisler (Beethoven, Concerto, D Major, Op. 61; and Tartini, "Devil's Trill").....	III
Irma Seydel (Saint-Saëns, Concerto, B Minor).....	II
Kathleen Parlow (Saint-Saëns, Concerto, B Minor).....	III
(Tschaikowsky, Serenade Melancholique).....	III
(Wienawski, Carnaval "Russe").....	III
Louis Persinger (Beethoven, Concerto, D Major).....	V
(Bach-Gounod, "Ave Maria," for Orchestra, Organ, Violin and Harp).....	VII, VIII
(Brahms, Concerto, D Major, Op. 77).....	VI
(Bruch, Concerto, No. 1, Op. 26).....	VI
(Lalo, Concerto in F Minor).....	II
(Mendelssohn, Concerto, E Minor).....	VII
(Wieniawski, Souvenir of Moscow, Op. 6).....	VII
(Wieniawski, Romance and Finale from D Minor Concerto).....	VIII
Maud Powell (Bruch, Concerto, G Minor, No. 1, Op. 26).....	II
(Schumann, "Abendlied").....	II
(Sarasate, "Zigeunerweisen").....	II

VIOLONCELLO—

Arthur Hadley (Hadley, Konzertstück).....	II
Horace Britt (Boellmann, Symphonic Variations, Op. 23).....	VII
(Bruch, "Kol Nidrei," Op. 47).....	VI, VII
(Lalo, "Intermezzo").....	VI
(Saint-Saëns, Concerto, A Minor, Op. 33).....	VI, VIII
(Vincent d'Indy, "Lied").....	V
Jean Gerardy (Lalo, Concerto, D Minor; Boellmann, "Symphonic Variations").....	III
Mme. Elsa Ruegger (Boellmann, "Symphonic Variations").....	I

SOLOISTS

HARP—

Joseph Vito (Mozart, Concerto, C Major for Flute and Harp).....	II
Kajetan Attl (Attl, Bohemian Folk Songs).....	VII
(Bach-Gounod, "Ave Maria," for Orchestra, Organ, Violin and Harp)....	VII, VIII
(Hasselmans, Aubade)	VIII
(Smetana, Vltava (The Moldau).....	VII
(Tedeschi, "Marionette Dance").....	VII
(Zabel, "At the Fountain").....	VII, VIII

FLUTE—

B. E. Puyans (Godard, Suite, Op. 116).....	VII
(Mozart, Concerto in C Major for Flute and Harp).....	II
(Saint-Saëns, "Tarantelle," for Flute, Clarinet and Orchestra).....	VII

CLARINET—

Harold Randall (Saint-Saëns. "Tarantelle" for Flute, Clarinet and Orchestra).....	VII
---	-----

OCTETTES—

Beethoven, Rondino (for two Oboes, two Clarinets, two Bassoons, two French Horns)	
Messrs. Addimando, Lombardi, Randall, Hazlett, Bell, La Haye, Horning, Roth..	VIII

ORGAN—

Edwin H. Lemare (Handel, Largo for Orchestra and Organ).....	VII
(Bach-Gounod, "Ave Maria," for Orchestra, Organ, Violin and Harp)....	VII, VIII
(Lemare, Rondo Capriccio, for Organ).....	VII
(Mascagni, Intermezzo from "Cavalleria Rusticana").....	VII
(Tschaikowsky, Overture, "1812," for Orchestra and Organ).....	VII, VIII
(Elgar, Pomp and Circumstance March, for Orchestra and Organ).....	VIII

TRIOS—

Beethoven, Trio in "C," Op. 87, for two Oboes and English Horn	
C. Addimando, A. Lombardi, V. Schipilliti	VI
C. Addimando, A. Lombardi, A. Plemenik	VII, VIII
Berlioz, Trio of the Young Ishmaelites from "The Infancy of Christ," for Two	
Flutes and Harp	
Messrs. Puyans, Newbauer and Attl.....	VIII

SOPRANO—

Mme. Louisa Tetrassini (David, Air, "Mysoli" from Pearl of Brazil; Gounod, Valse	
from "Romeo and Juliet").....	I
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....	I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauss, "Storelle de	
Bosco")	II
Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischutz").....	II
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....	II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....	IV
(Puccini, Un bei di from "Madam Butterfly").....	IV
(Liszt, "Die Lorelei").....	IV
Elinora De Cisneros (Saint-Saëns, "Amour viens aider" from "Sansom and Dalila")...IV	
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....	IV
Maud Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster";	
Wagner, Aria from "Tannhauser"—"Dich Theure Halle").....	V

CONTRALTO—

Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....	II
Fernanda Pratt (Saint-Saëns, "Amour viens aider").....	II
Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Die	
Trommel geruhret"; Wagner, "Träume"; Schubert, "Standchen"; Strauss,	
"Morgen")	VI
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza	
di Tito"; Wagner "Gerechter Gott" from "Rienzi").....	III

BARITONE—

Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure"	
Wahn! Wahn! from "Die Meistersinger").....	III

SOLOISTS

CHORAL WORKS—

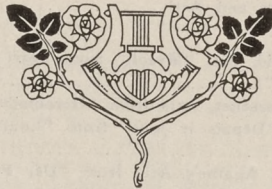
Cecilia Choral Club (Jules Massenet's Cantata, "Eve").....	II
Mrs. Orrin Kipp McMurray.....	Soprano
Mr. R. M. Battison.....	Tenor
Mr. Harrold Pracht.....	Baritone
Conducted by Paul Steindorff	
Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....	II
Mrs. Edward Everett Bruner.....	Soprano
Mr. Harold Pracht.....	Baritone
Conducted by Henry Hadley	

SPECIAL PERFORMANCE—

Opera Comique, "Secret of Suzanne".....	(Wolf-Ferrari)
With Orchestra and Members of the Chicago Grand Opera Company	

CAST

Count Gil	Alfreda Costa
Countess Suzanne.....	Marie Cayvan
Sante	Francesca Daddi
Musical Director, Atillio Parelli	



Personnel

The San Francisco Symphony Orchestra

ALFRED HERTZ - - - - - CONDUCTOR

FIRST VIOLINS
 Louis Persinger
 Concert Master and
 Assistant Conductor
 Arthur Argiewicz
 Assistant Concert Master
 L. W. Ford
 Assistant Concert Master
 L. Fenster
 W. F. Laraia
 A. Laraia
 E. J. Rossett
 Leo Godowsky
 W. Lind
 F. Cardona
 H. Koenig
 Max Amsterdam, Sr.
 T. H. Reiss
 R. Ruiz
 J. M. Willard
 Arnold Krauss

SECOND VIOLINS
 Ralph Wetmore
 Principal
 W. Manchester
 E. P. Allen
 W. C. Hays
 R. L. Hidden
 H. Helget
 H. Hoffman
 W. Gough
 J. A. Paterson
 J. T. Hartzell-Gold
 B. Purt
 G. De Lorenzo

VIOLAS
 Louis Rovinsky
 Principal
 C. Trainor
 U. Marcelli
 Fred A. Baker
 G. H. Kalthoff
 C. Heinsen
 A. Rosenbecker
 G. W. Callinan
 A. Stephan
 R. Kolb
 M. Alder

VIOLONCELLOS
 Horace Britt
 Principal
 S. Bem
 A. Weiss
 W. Villalpando
 F. J. Houseley
 R. Kirs
 G. Demetrio
 Bruno Coletti

DOUBLE BASSES
 J. Lahann
 Principal
 S. Greene
 L. J. Previati
 A. Annaruiini
 J. Madison
 A. E. Storch
 E. Arriola
 E. Jonas

FLUTES
 Emilio Puyans
 L. Newbauer
 I. Maganini
 W. Oesterreicher
 Orchestral Manager

PICCOLO
 W. Oesterreicher

OBOES
 C. Addimando
 A. Lombardi
 A. Plemenik
 V. Schippiliti

ENGLISH HORN
 A. Plemenik

CLARINETS
 H. B. Randall
 C. Hazlett
 G. H. Longmuir

BASS CLARINET
 C. Hazlett

BASSOONS
 W. Bell
 E. B. La Haye

CONTRA-BASSOON
 R. Kolb

HORNS
 W. Hornig
 P. Roth
 S. B. Bennett
 R. Rocco

TRUMPETS
 D. C. Rosebrook
 O. Kegel
 A. Arriola
 A. Stephan

TROMBONES
 H. F. Beitel
 O. E. Clark
 F. N. Bassett

TUBA
 J. Lahann

HARPS
 K. Attl
 Barbara Merkeley

TYMPANI
 Geo. Wagner

PERCUSSION
 E. A. Nolting
 R. E. Wagner
 J. Sinai

CELESTA
 L. E. Rosebrook

LIBRARIAN
 O. Kegel

A. W. WIDENHAM, Secretary-Manager

We Invite You
To Hear The
DUO-ART
The Most Wonderful
Of Pianofortes

¶ The DUO-ART piano reproduces with the utmost realism the actual playing of the great pianists at their best. The DUO-ART is the piano which *created a sensation* at the concerts of the San Francisco Symphony Orchestra, Friday, January 31st, and Sunday, February 2nd, when it took Harold Bauer's place as soloist, playing his interpretation of the Saint-Saens Concerto in G Minor.

¶ In addition, the DUO-ART is a Player Piano which you can play (without pedaling—it is operated electrically) according to your own ideas of expression. Then again the DUO-ART may be played by hand from the keyboard in the usual manner. It is THE Piano for the home—it may be had in the Steinway, Weber, Steck and Stroud models, both in uprights and grands (in the Stroud, upright only).

¶ We are sole representatives for the DUO-ART Piano in our territory on the Pacific Coast—we cordially invite you to come in and hear the marvelous DUO-ART.

**Sherman, Clay & Co.**

Kearny and Sutter Sts., San Francisco
Fourteenth and Clay Sts., Oakland
Sacramento, Stockton, Fresno, San Jose
Portland, Tacoma, Spokane, Seattle

*Dealers in Steinway and other Pianos, Pianola and
Duo-Art Pianos, Victrolas and Records, Player
Music, Musical Instruments, Sheet Music.*



